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MUSIC PAYS DIVIDENDS.

Charles A. Triller (left center), chairman of the recent Sibelius Festival Concert, turns over to Preston Davie (right center) a check for between $4,000 and $5,000, the profits from the concert which are to be administered through the American Friends Service Committee for the relief of the needy of Finland. The group around them are Finnish workers who have recently completed the task of packing and shipping 94 tons of clothing to Finland. (Photo by Larry Gordon.)

Congress and the Musical Union

The House Interstate Commerce Commission on Jan. 23 approved, 14-5, the measure introduced by Representative Clarence F. Lea (D.—Cal) which would make it unlawful for any one to coerce or attempt to compel a radio broadcaster:

1. To employ more people than needed.
2. To pay money to any one for failure to give employment to any person in connection with broadcasting business.
3. To pay more than once for services.
4. To refrain from broadcasting non-commercial educational or cultural programs in which the participants receive no pay.
5. To refrain from rebroadcasting any radio program originating outside the United States.

The committee reduced the penalty provisions provided in the original version to a fine of $1,000 instead of $5,000 and a year's imprisonment instead of two years.

• • •

The applications which might be made of such a law are fairly obvious to those who have been following the activities of the American Federation of Musicians, under the presidency of James C. Petrillo.

The first provisions would eliminate the forcing of the radio industry to employ "stand-by" musicians, which in some cases have been insisted upon by Mr. Petrillo, to maintain elaborate musical staffs, and in the case of FM broadcasts in addition to regular radio channels, to hire a double number of players, even in the case of large symphony orchestras.

The fourth is of particular interest to school musicians of the country, as it would eliminate the ban which Petrillo enforced upon the broadcasters, not to send out such programs as those from the National Music Camp at Interlochen, Mich. That became a *cause célèbre* this winter when Petrillo placed the camp on the "unfair" list after demanding that all union musicians refrain from teaching there. In January he summoned its head, Dr. Joseph Maddy to face expulsion action by the Chicago executives of the union, because the schoolman defied the ukase.

The fifth provision applies to the recent edict of Petrillo that after Jan. 1 all broadcasting stations refrain from sending out musical programs beamed from other countries, except Canada. This would seriously restrict the scope of short-wave broadcasting.

Prohibition is also placed by the bill on restrictions on the use of recordings, transcriptions or any other type of reproduced musical programs. These prohibitions, moreover, "shall not be held to make unlawful the enforcement or attempted enforcement, by means lawfully employed, of any contract right or legal obligation." The last clauses doubtless would make it impossible for the broadcasting companies to abrogate contracts into which they had already entered with the union.

Some Possible Effects . . .

Some positive effects of the measure can easily be envisioned. It would cause many non-commercial, cultural and educational activities to be resumed without fear of union prohibitions. It would also enable highly commercial enterprises, such as radio chains, makers of transcriptions, recordings, and the like, to function freely and jubilantly—perhaps at the expense of the performer.

Among the five committee members who opposed the bill were two particularly outspoken against some of its provisions. Representative Vito Marcantonio of New York and George G. Sadowski of Michigan, opposed the retention of the following sentence:

"It shall be unlawful, by the use or express or implied threat of force, violence, intimidation, or duress, or by the use of or express or implied threat or the use of other means, to coerce, compel or restrain a licensee."

These committee members asserted that this would mean a clear outlawing of the right of radio industry employees to strike, or might be so interpreted by the courts, but Mr. Marcantonio's amendment to eliminate it was rejected by a vote of 12 to 8. Also rejected was an amendment proposed by Representative Charles A. Halleck of Indiana, which eliminated jail sentences for infractions.

Marcantonio contended that one provision of the bill could be construed to "mean that no musician would receive any further payment for making a phonograph record, no matter how many times it was played on the radio" and that this would discriminate against concert artists.

. . . The "Moral," If Any

The moral to be gleaned is perhaps that action by the labor unions which goes beyond fair and adequate protection of their members—and thus begins to restrict the activities in the field as a whole, or prevents amateurs from engaging in non-commercial exercise of an art—may bring down upon it excessive restrictive measures.

It certainly would be turning back the clock in this Land of Liberty if jail sentences of a year and fines of $1,000 could be imposed on anyone going out on strike.

While many of its provisions would be salutary, the Lea measure should be carefully examined before passage, to make sure that it does not establish precedents that might cripple the entire progress gained by union musicians in America.

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February 1, 1946
Sixty-Seventh Year

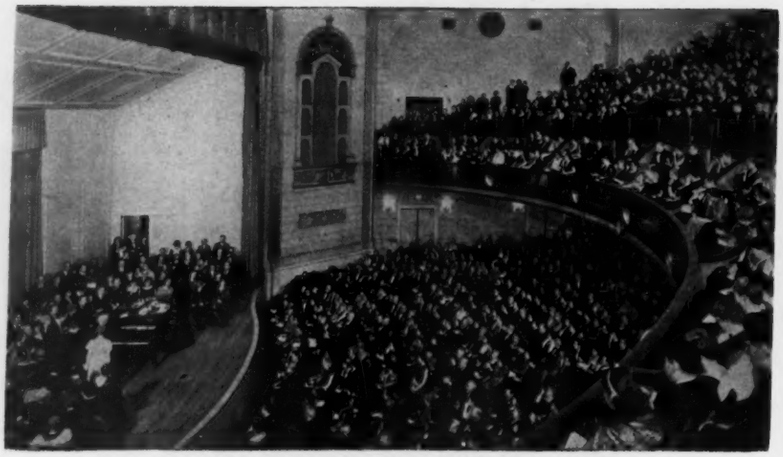
THE CRITICS FACE THE MUSIC

PART II

By ALIX B. WILLIAMSON

Regardless of whether the members of the reviewing fraternity are influenced, either consciously or unconsciously, in their decision to cover a concert, by rumors as to the excellence of the unknown performer—and the majority insist this is not so—deliberate efforts are often made by artists, their personal and press representatives, their managers, and occasionally their close friends, to engage preferential notice for forthcoming concert-hall offerings. Professionally, these efforts take the form of high-pressure advance publicity campaigns. More naively, they are betokened by barrages of personal correspondence and telephone calls to the newspaper offices. To both approaches, the critics profess to be largely impervious.

Since all the critics automatically discount rhapsodic advance reports which come to them from those closely connected with performing artists, and since the majority of them are inaccessible to these callers in the first place, no real purpose is served by such methods. If anything, they may work to destroy the good-will of writers, who are annoyed by the excessive demands upon their time and resentful of the implied infringement upon their independent judgment.



AN OVERFLOW AUDIENCE AT TOWN HALL,
the New York critics' "happy hunting ground." On stage Yehudi and Hephzibah Menuhin are receiving a bronze plaque commemorating their first sonata recital in America.

Dangers of "Over-Selling"

"Attempts to make personal contact with a critic on behalf of an artist," Howard Taubman of the Times declares, "serve only to impose a strain on the reviewer's fairness, and one cannot help being the least bit suspicious of those artists who, through their emissaries, like Shakespeare's lady, 'do protest too much.'" The Tribune's Francis Perkins, likewise, feels that attempts to make personal contacts with critics by artists and their representatives are a mistake. "However, since the artist himself often is not responsible," Mr. Perkins feels, "it would be unfair to allow oneself to be unduly antagonized."

A wise injunction is phrased by the Sun's Irving Kolodin, who observes that "If artists are over-sold to critics and public, it may call out a natural feeling of resistance. It is infinitely better to let people think that they are making a discovery on their own. If you feel that you are the first to proclaim a new genius," Kolodin says, "you may go overboard in your enthusiasm, whereas if you have been told in advance that everybody else thinks this artist is a genius, you may be inclined to write with more reserve."

Need for Factual Material

Most of the music scribes welcome the receipt from a press-agent or management in advance of a concert, of terse, factual material about the artist and his background, but stress the fallacy of including "blurbs," original or quoted, and extraneous notations on gastronomic preferences, figure-proportioning regimens, and collections of walking sticks, butterfly wings and jade elephants, which have no place on the music page, let alone in the influencing of a decision to review a concert.

"European artists appearing in New York for the first time," Noel Straus of the Times observes, "invariably bombard us with excerpts from the reviews they have received abroad. While I myself make a practice of never consulting the expressed opinions of other critics about an artist, I am particularly unimpressed by those that come from Europe; for I recognize that the response to music in this country is quite different from the response over there. Many artists have been able to achieve brilliant careers in Europe merely on the basis of personality, whereas we in the United States demand much more in the way of actual artistic attainment."

Jerome Bohm of the Herald Tribune also resents being told what other critics have to say about an artist whom he is to hear for the first time, while Arthur Berger of the Sun feels that "many artists' careers have been hurt by the spreading of too much favorable publicity before their New York debuts. This," he points out, "prepares the critic for something too good, and makes him disappointed with what he actually hears."

The Telegram's Robert Bagar has no objection to considering estimates of an artist's abilities quoted from reputable critics in other cities, and finds himself adversely affected by advance publicity "only if it is in notoriously poor taste." PM's Robert Hague is of the same opinion, but cautions artists, agents and managers against making "the common mistake of over-selling their product."

Enlisting Aid of Management

Many artists assume that their appearance in New York will command more favorable critical consideration if announced under the banner of one of the more powerful concert managements. It is interesting to note that hardly any of the reviewers is ever aware of the management under which an artist is appearing. Several of those included in our survey do, however, concur with Arthur Berger's advice to artists to allow one of the two big managements to handle their New York recitals for a purely practical reason. "Since NCAC and Columbia Concerts handle the bulk of New York recitals," Mr. Berger notes, "they have the routine of recital management down pat, and know best just what kind of advance publicity material to send to critics, as well as what to do about tickets, pictures and so on without bothering or irritating us unnecessarily."

Time and Place Factors

It must surely be no secret to performing artists that the season of the year or day of the week on which a New York concert is given, the time of day and the hall chosen, can be important factors determining the number of critics who will attend and the extensiveness of their reviews. Since the space for music criticism in the metropolitan journals is limited in advance by the quantity and importance of other news of the day, a recital, however meritorious, given on an evening when there are several competitive events, will naturally command less lineage than might be devoted to the same performance under other circumstances. Most of the papers face the additional problem of being insufficiently staffed to cover as many musical presentations as may admittedly warrant critical notice at one time.

None of the critics whom I have interviewed would commit himself or his paper to the statement that a concert on a particular day of a particular month at a particular time and in a particular auditorium would necessarily be passed up, and all seemed reluctant to define specifically the conventions obtaining in this regard. Certain general policies may, however, be deduced.

How Events "Rate"

The Herald-Tribune's scope of coverage has already been fairly well outlined for us by Virgil Thomson, in the article published on Jan. 15. He has made clear also that his paper's elastic musical staff makes it possible to take in on a single evening as many performances as may warrant consideration, within the classifications enumerated.

Howard Taubman, in his capacity as Music Editor of the Times, likewise maintains that his regular staff of four, at least three of whom are always on duty, together with a list of free-lance reviewers who can be called upon in an emergency, makes it possible to cover as many events as are deemed deserving. "In general, our policy," Mr. Taubman states, "is to cover everything which is new and, in the rare cases where we cannot get around to everything, to omit repeat performances by artists with whose attainments our readers are already very familiar, in favor of newcomers, whose initial appearances have a certain news value."

The situation is necessarily quite different in the case of papers like the Sun and World-Telegram, which have but two critics each, and those like the Journal-American, Brooklyn Eagle, PM and the Post, which have but one. (While the Post does employ the services of both Edward O'Gorman and Harriett Johnson, Miss Johnson's official title is now that of Music Columnist, and she serves as a critic only on Mondays and Fridays, at which times Mr. O'Gorman is off duty.)

"Because of limitations of space and manpower," the World-Telegram's Louis Biancolli states for his paper, "our area of coverage is necessarily restricted to those events which for some reason or other we regard as having the greatest value artistically and as news. This follows from the principle that our first obligation as reviewers is to our newspaper and its readers."

The So-Called "Column" Style

A new policy on the Telegram, Biancolli further explains, calls upon that paper's concert reviewers to write in so-called "column" style. "Since they want us to write our reviews now in a more personalized way, it is difficult to take in more than two events in any one day, and almost never more than three." While all musical events are listed in the World-Telegram, actual coverage of concerts is usually determined by the over-all nature of the following day's column. So far as Biancolli, himself, is concerned, opera, symphony and the ballet are apt to be given first consideration, since, he believes, "they have the greatest mass appeal and naturally have more reader interest than the concert of an unknown debutant."

The Telegram's other critic, Robert Bagar, who functions on an equal footing with Biancolli, has a somewhat different viewpoint, however, and feels that debut recitals are of the utmost importance. "After all," he reminds us, "don't forget that Heifetz and Elman were once unknown debutants."

"Gad-abouts" and "Sitters"

As the senior critic for the New York Sun, Irving Kolodin enjoys the privilege of being able to limit his coverage of concerts to those "which have a basis of interest to me as a writer," while Miles Kastendieck, sole critic for the Brooklyn Eagle, holds much the same position, the policy of his department centering around "what I write about music—not what happens." Although professing a keen interest in debuts, Mr. Kastendieck, who reviews but one performance an evening, never covers an individual artist's recital when the Philharmonic, Philadelphia Orchestra or Boston Symphony is playing, or when there is "something important" going on at the Metropolitan. He never reviews anything in Manhattan, moreover, when there is a musical attraction at the Academy of Music in his own borough.

The Journal's Grena Bennett manages regularly to cover three events each evening. As an orchestral concert at Carnegie Hall or a performance at the Metropolitan will always come first with her, however, this allows for just one recital to be included in her schedule at the same time. On the Post, both Mr. O'Gorman and Miss Johnson limit themselves to one or two performances an evening. PM's Robert Hague rarely takes in more than one event, covering performances of familiar artists only if they do unusual programs or have not been heard in New York for some time, and the Philharmonic or the Metropolitan only "if there is something new or different going on." But in the case of familiar artists, or those whose careers suggest unusual feature story angles, PM is apt to use an advance news story, then omit a review of the event on the theory that it has already been adequately represented in PM's columns.

Bogey of Saturday Night

An artist contemplating a New York recital, for which he hopes to secure the widest possible coverage, would do well to avoid Saturday nights. Both the New York Times and the Herald-Tribune, according to their critics who were interviewed, have an earlier deadline for copy on Saturday nights, and run a big special edition on Sunday, which is set up well in advance, and in which last-minute concert reviews rarely claim important space.

Occasionally, too, the review of a Saturday night concert must be held up for use in the Monday paper, where it will compete for space allocation with the large number of events taking place on Sunday afternoon and evening. So far as the evening papers are concerned, all Saturday events, including afternoon concerts, suffer equally, inasmuch as these papers do not publish at all on Sunday, and the reviews cannot be run before Monday. By this time, unless they contain material of major news significance they are apt to be ruled out altogether by the make-up desk as stale copy.

Do the reviewers incline more favorably towards programs made up entirely of modern music? Can an artist's platform manners affect the judgment of his performance? These and other critical questions will be taken up in the third of Alix Williamson's articles on New York's music scribes appearing in the Feb. 15 issue of Musical Courier.

JUILLIARD SCHOOL PLANS REORGANIZATION

Important changes in the educational scope and curriculum, amounting to an extensive reorganization in the Juilliard School of Music, were announced on Jan. 16 by William Schuman, recently elected president of the school.

As a first step in this reorganization, the present Juilliard Graduate School and the Institute of Musical Art are to be amalgamated into a single unit to be known as the Juilliard School of Music. This and other administrative changes will go into effect beginning with the academic year 1946-47.

Under the reorganization, a greatly expanded program of educational and musical activity is being prepared, Mr. Schuman revealed. The broad objective of this program is to achieve the highest goals of individualized instruction and, at the same time, to maintain the Juilliard School as a progressive force in music.

Mr. Schuman said that plans for the School include an extended series of public events. Orchestral and choral concerts will be given in public concert halls, as well as at the School. Performances by Juilliard's most gifted individual performers, as well as chamber music ensembles and larger groups, will be made available to radio audiences through a series of broadcasts, and composition students will be given every opportunity to hear their works in performance.

Composers' Commissions

Professional composers will be commissioned to write works for concert and theatre use, Mr. Schuman said, as well as for teaching purposes. Much of this music will be written without specific educational requirements in mind, but through these commissions, composers will be able to develop a repertoire of contemporary music meeting the technical skills of students at various levels of proficiency.

Through a program of recordings, many of these commissioned works as performed by individual Juilliard students, as well as instrumental groups and choral ensembles, will be released to the general public. Other contemporary music, and less familiar works of the past, will also be recorded.

Mr. Schuman announced that a new Placement Bureau will be created under the amalgamation, to serve the students and alumni, and to provide means of evaluating current standards of employment. The bureau's activities will be integrated with the general aims and ideals of the school.

A new policy for the granting of scholarships on the broadest possible basis has been established, Mr. Schuman said. While this honor will be given solely on the basis of musical and personal qualifications, the actual amount of financial assistance will now be determined only by the economic status of the prospective student.

New Appointments

In order to carry out this greatly expanded program, Norman Lloyd and Mark Schubart have been appointed to the administration.

Mr. Lloyd, at present professor of music at Sarah Lawrence College, and composer of numerous scores for the dance and for motion pictures, will, in his capacity of Administrator, supervise general student activities and be responsible for the integration of the students' individual program of study.

Mr. Schubart, at present music editor of the New York Times, will serve as Administrator in charge of public activities, including musical events and publications. He will also serve as advisor to students on matters pertaining to the professional music field.

Both Mr. Lloyd and Mr. Schubart will assume their new duties July 1.

George A. Wedge, distinguished theorist and teacher, who has been associated with the Institute of Musical Art for many years and is its present Dean, will also serve as Administrator under the reorganization, and will continue as Director of the Juilliard Summer School.

WILLIAM SCHUMAN,
composer, and president of the Juilliard School of Music.

To provide training for professional choral conductors, and to give greater emphasis to choral music in the general training of the musician, a post of Director of Choral Music has been created. Robert Shaw, brilliant young founder and conductor of the Collegiate Chorale, will join the faculty in this capacity. Appointments of other prominent musicians to the faculty list are now the subject of negotiation, and will be made public in the near future. Meanwhile, Mr. Schuman announced that William Bergsma, talented young composer, and Karin Branzell, distinguished contralto, have been added to the faculty.

Statement by New President

In commenting on these plans for the School, Mr. Schuman said:

"This program is being launched in order to maintain the Juilliard School's active role in music, and to make its contributions available to the widest possible audience.

"I believe it is of first importance for future artists and teachers to function as enlightened citizens of our society. For it is not enough that the musician be content with technical proficiency alone. He must be able to contribute through his profession to the development of the musical art in contemporary life."

History of Graduate School

The Juilliard Graduate School, first occupying a building in West 52nd St., was organized in 1924 by the Juilliard Musical Foundation, with Dr. Eugene A. Noble, Secretary of the Foundation, as Director. In 1927 Dr. Ernest Hutcheson was appointed Dean of the Graduate School. He retained this post until 1937 when he resigned to become President of the Juilliard School of Music, succeeding John Erskine. Oscar Wagner was appointed Dean of the Graduate School.

Hutcheson resigned his post last year, though remaining president emeritus and continuing to serve on the piano faculty. Mr. Wagner recently announced his resignation from the post of Dean of the Juilliard Graduate School, to become effective in June. The appointment of Mr. Schuman as President had been announced following Mr. Hutcheson's resignation.

The Juilliard Graduate School in 1926 absorbed the Institute of Musical Art, which had been founded by the late Frank Damrosch in 1905. The Juilliard then was housed in a handsome newly-built edifice including a concert hall, adjoining the Institute on Claremont Ave. above 120th Street. The Graduate School has awarded a large number of free fellowships each autumn to advanced students from many parts of the U. S. chosen in competitions. The Institute, which served as a preparatory institution for the Graduate School, also awarded both full and partial scholarships. Some scholarships in other preparatory music institutions throughout the country have been given, and the Juilliard has supplied conductors for several community symphony orchestras.

THE JUILLIARD SCHOOL OF MUSIC.
(Photo by Samuel H. Gotschko.)

In the opera department since 1931, many operas have been produced for the public, six of which were world premieres of works by contemporary American composers.

The faculty of the Graduate School has included many world-famous artists. Among those who have been on the faculty are: Marcella Sembrich, Anna Schoen-René, Leopold Auer, Paul Kochanski, Rubin Goldmark, Charles Hackett, Alexander Siloti, Georges Enesco, Carl Friedberg, Ernest Hutcheson, Olga Samaroff, Josef and Rosina Lhevinne, Felix Salmond, Albert Spalding, Louis Persinger, Bernard Wagenaar, and many others.

At the time of its founding the Graduate School was open only to students from the United States. Now, however, it admits students from any part of North or South America. Many alumni of the Graduate School hold important positions in the musical world. Among them are leading singers of the Metropolitan Opera and other opera companies, members of the chief symphony orchestras, well-known radio artists, teachers of colleges and conservatories, and conductors of orchestras. Graduates include: Jacques Abram, Josephine Antoine, Lucielle Browning, Igor Buketoff, Annamary Dickey, Evan Evans, Susanne Fisher, Vittorio Giannini, Carroll Glenn, Sascha Gorodnitzki, Johana Harris, Julius Huehn, Muriel Kerr, Joseph Knitzer, Charles Kullman, Eugene List, Charles Naginsky, Paul Nordoff, Jane Pickens, Maxine Stellman, Risë Stevens, Rosalyn Tureck, and others.

Aims of Juilliard Foundation

The reorganization of the Juilliard School adds a new chapter to the long and somewhat complicated history of the Juilliard Musical Foundation. The latter was incorporated in 1920 and was derived from the terms of a great bequest, once estimated at some $20,000,000 and by others at a much larger sum, left among numerous provisions in the will of Augustus D. Juilliard, New York cotton merchant and music patron, who died in 1919.

The clauses of his lengthy last testament relating to the musical bequest directed that his Executors and Trustees, or their survivors, proceed as follows:

"As soon after my death as may be practicable, and within the lifetime of my nephew Frederick A. Juilliard and my partner Robert Westaway, and the survivor of them, to incorporate . . . under the general laws of the State of New York, a corporation to be known as the 'Juilliard Musical Foundation', which shall have authority, among such other powers as may be conferred upon it, to take and hold property and administer, invest and reinvest the same, and to devote the income therefrom to the objects of said organization, which shall be in general scope as follows: (a) to aid worthy students of music in securing a complete and adequate musical education, either at appropriate institutions now in existence or hereafter created, or from appropriate instructors in this country or abroad; (b) to arrange for and to give without profit to it musical entertainments, concerts and recitals of a character appropriate for the education and instruction of the general public in the musical arts; and (c) (to such an extent as it may be lawfully entitled so to do without affecting the validity of the trust by this section of my Will created) to aid by gift of part of such income at such times and to such extent in such amounts as the Trustees of said Foundation may in their discretion deem proper, the Metropolitan Opera Company in the city of New York, for the purpose of assisting such organization in the production of opera, provided that suitable arrangements can be made with such company so that such gifts shall in no wise inure to its monetary profit."

In 1935, when the Metropolitan Opera was in financial straits because of the depression, the Juilliard Musical Foundation, in pursuance of the expressed aims of Mr. Juilliard's will, made gifts of $50,000 each in two seasons to help it tide over its difficulties. It was as a result of the terms of this gift that the Metropolitan adopted its experiment of special spring seasons to present American artists and new works, but these were later discontinued.

The Juilliard authorities in recent years have also published annually works of American composers, selected on a competitive basis.

American Works Published

Among composers whose works were chosen for publication by the Juilliard School of Music since 1933 are Nicolai Berezowsky, Elliott Carter, David Diamond, Albert Elkus, Herbert Elwell, Vittorio Giannini, Louis Gruenberg, Sandor Harmati, Philip James, Werner Josten (2), Charles M. Loeffler, Daniel Gregory Mason, Harold Morris, Vincent Persichetti, Gardner Read (2), Bernard Rogers, Arthur Shepherd, David Van Vactor, Robert Ward, Emerson Whithorne, and others.

World premieres of American works staged by the Graduate School were: Jack and the Beanstalk (Erskine-Gruenberg), 1931; Helen Retires (Erskine-Antheil), 1934; Maria Malibran (Simon-Bennett), 1935; Joseph and His Brethren (ballet) (Josten), 1936; Garrick (Simon-Stoessel), 1937; and The Sleeping Beauty (Erskine-Beryl Rubinstein), 1938. A double bill of The Mother (Joseph Wood) and Solomon and Balkis (Randall Thompson), 1942, was only partly new, the latter first heard in a radio premiere elsewhere.

CIVIC CONCERT SERVICE MARKS 25th YEAR

CELEBRATING 25TH ANNIVERSARY OF CIVIC CONCERT SERVICE.

Upper left, toasts are drunk by, left to right, Edward Johnson, General Manager of the Metropolitan Opera; S. Hurok, president and director of S. Hurok Attractions, Inc., affiliated with NCAC; Dusolina Giannini, soprano; Marks Levine, Director of the Concert Division and Vice-President of NCAC; Alfred H. Morton, President of NCAC; and O. O. Bottorff, President of Civic Concert Service. Upper right, Mr. Bottorff cuts the mammoth birthday cake, "egged" on, left to right, by Gladys Swarthout, Metropolitan contralto; George Quatman, president, Civic Music Association, Lima, O.; Earl Wrightson, baritone; Jan Peerce, Metropolitan tenor; Vivian Della Chiesa, Chicago Opera soprano; Torsten Ralf, Metropolitan heroic tenor (top of head only visible); Blanche Thebom and Herta Glaz, Metropolitan mezzo-sopranos. Lower left, a merry conga line includes, right to left, Miss Swarthout, Mr. Wrightson, Patrice Munsel, Metropolitan Opera coloratura; Raoul Jobin, Metropolitan tenor; Jarmila Novotna, Metropolitan soprano; and Miss Glaz, while at right, Claire Feit, NCAC public relations director, looks on approvingly. Lower right, some of the "younger generation" of NCAC artists include, left to right, Ruth Posselt, violinist; Hugh Thompson, Metropolitan baritone; Doris Doree, Metropolitan dramatic soprano; Jacques Abram, pianist; Miriam Solovieff, violinist, and Leon Fleisher, pianist. (Photos by Ben Greenhaus.)

Commemorating the beginning of the Civic organized audience movement, which was originated by the Civic Concert Service, Inc. twenty-five years ago, the Silver Anniversary was celebrated with a dinner dance on Jan. 12 in the Grand Ballroom of the Plaza Hotel, attended by over five hundred celebrities representing every phase of the music and entertainment world.

Participating in the festivities were leading artists and officers of Civic Music Associations throughout the nation, many of whom journeyed from most distant states to compliment Civic Concert Service, Inc., on its quarter of a century of audience building. Many of these officers represented new associations formed in the all-time record-breaking year just concluded, which added 127 cities to those already participating in the Civic Music Association Plan.

Alfred H. Morton, president of the National Concert and Artists Corporation, praised the Civic organized audience movement as the greatest single force for the development of a national culture along democratic principles.

"That the Civic Music Association Plan over a period of twenty-five years has become one of the most widespread and acclaimed forces in our national life is evidenced by the fact that millions of persons in cities of all sizes and in all sections are taking part in a cultural endeavor," Mr. Morton said. "It is significant that the Silver Anniversary of this great plan be recognized at this time when American unity is of the utmost importance."

Mr. Morton then introduced O. O. Bottorff, vice-president of National Concert and Artists Corporation and president of Civic Concert Service, Inc., who recalled that the original Civic Music family twenty-five years ago consisted of the following seven mid-Western cities: Battle Creek and Kalamazoo, Michigan; LaPorte and Michigan City, Indiana; Danville and Ottawa, Illinois; and Dubuque, Iowa.

Enter, the Cake!

At the conclusion of the speeches all lights were immediately extinguished with the exception of a brilliant spotlight which played against the main doorway of the ballroom. With a great fanfare by the twenty-five piece orchestra, a corps of waiters wheeled in the immense three foot birthday cake embossed in white and silver and aglow with twenty-five lighted candles. The cake was surrounded by many of the world's greatest artists who led the entire assemblage in singing "Happy Birthday To You."

As the cake was pushed around the spacious room, the artists and other guests formed a long procession which followed to Mr. Bottorff's table. Amid cheers from the crowd and more flourishes from the orchestra, Mr. Bottorff cut the first slice of the cake. The procession, led by Gladys Swarthout, then swung into a long conga line that zig-zagged back and forth across the entire length of the ballroom, and represented a fabulous sum of artists that have performed before Civic Music Audiences.

Every decorative motif in the grand ballroom accented the Silver Jubilee celebration. The room was hung with tremendous silver wreaths, in the center of each of which was a sparkling "25" in silver spangles. The tables were laid with sheafs of silvered leaves, and in the outer room where a reception was held preceding the dinner garlands of the silver leaves predominated.

An especially composed birthday song was sung by the Metropolitan Opera Artists Ensemble which is made up of Jarmila Novotna and Herta Glaz, Raoul Jobin, and Hugh Thompson. Dunninger performed his renowned mind reading specialty as a feature of the evening.

Notables Present

Among those artists gathered were the following: Gladys Swarthout, Ezio Pinza, Patrice Munsel, Jan Peerce, Vivian Della Chiesa, Earl Wrightson, Jarmila Novotna, Raoul Jobin, Blanche Thebom, Robert Merrill, Ania Dorfmann, Mack Harrell, Jean Dickenson, Richard Tucker, Herta Glaz, Dusolina Giannini, Christina Carroll, Olga Coelho, Doris Doree, Frances Greer, Selma Kaye, Brenda Lewis, Inge Manski, Rosalind Nadell, Winifred Heidt, Georges Czaplicki, Hugh Thompson, John Garris, Miriam Solovieff, Andres Segovia, Jacques Abram, Erno Balogh, Emile Baume, Jose Echaniz, Leon Fleisher, Sidney Foster, Anatole Kitain, Julius Katchen, Hortense Monath, Doris Doe, Leo Smit, Arthur Gold, Robert Fizdale, Rene LeRoy, Raya Garbousova, Attilio Baggiore, Phil Kinsman, Ruth Posselt, Elie Siegmeister, and the Guilet String Quartet.

NEW YORK CONCERTS: More Recital Debuts

The third Philharmonic Symphony Young People's Concert took place at Carnegie Hall on Saturday morning, Jan. 5, Rudolph Ganz conducting. The works offered were Mozart's Marriage of Figaro Overture; Haydn's "Oxford" Symphony; Schubert's Rosamunde ballet music; Long, Long Ago, with the audience singing; Strauss' "Emperor" Waltzes and "Radetzky" March.

The gay, light program went sparklingly, and the hundreds of youngsters present were delightfully responsive in their appreciation, with a most refreshing effect on one more accustomed to jaded adult audience. T. P.

Walter Leads Mahler Fourth

As the most outspoken exponent of Mahler in this country—or perhaps the world—Bruno Walter continues to present the Austrian's works whenever possible. A few weeks ago it was the long Ninth Symphony; on Jan. 8, with the Philadelphia Orchestra at Carnegie Hall, he conducted the Fourth, a relatively short affair of fifty minutes or so. Desi Halban was the soprano soloist in the last movement. Also included on the program were the Brahms Tragic Overture and Haydn's Oxford Symphony in G, No. 92.

Mahler was an uneven composer. Besides flashes of true genius, which are treasured, one also has to listen to interminable developments and long-drawn-out padded passages. Few composers approach him in satire and mordant irony; often found also are dancelike folk tunes and long, sweeping melodies. The Fourth Symphony contains every feature of his art, including a last movement that utilizes a five-stanza poem from an old Bavarian collection of folksongs, set for soprano solo. It is slight, purposely naive and tender, and was excellently sung by Miss Halban, who has a high, clear voice that she used with good taste. Walter's conducting was more than merely sympathetic; it was that of a disciple discoursing of his master. H. C. S.

Dukelsky Cello Concerto Premiered

The New York premier of a new Cello Concerto by Vladimir Dukelsky was played by Gregor Piatigorsky and the Boston Symphony, conducted by Koussevitzky, at Carnegie Hall on Jan. 9. The remainder of the program was composed of familiar music—Bach's Third Orchestral Suite and the Brahms Fourth Symphony. The Bach work, which opened the evening, was glowingly set forth, as was the Brahms, which closed it.

The Dukelsky opus also was convincingly done, though its musical values are negligible. The composer knows all the tricks. His orchestra sounds well and his treatment of the cello part fully exploited the possibilities of the instrument. The form of the work, however, eluded one at the first hearing. Dukelsky's modernism is unconvincing and his melodic lines scarcely can be called distinguished. Piatigorsky's rendition was magnificent. Perhaps the ranking cellist of our day, he surmounted the not inconsiderable difficulties of his part with the utmost ease, and in matters of tone and intonation was up to his best.

H. C. S.

Kreisler with Philharmonic

Fritz Kreisler as soloist with the Philharmonic-Symphony on Jan. 10 drew an audience that filled Carnegie Hall to overflowing and paid tribute to the violinist with a long ovation before and after his performance of the Mendelssohn Concerto. His rhythm and pitch lapsed sometimes, but the familiar tonal beauty and mastery of mood made listening to this performance a vivid experience. Artur Rodzinski and the orchestra provided fine support, not too easy because of Kreisler's occasional rhythmic eccentricities. Orchestral numbers were the seldom performed A major Symphony of Boccherini—a score of lovely melodies but rather simple in construction for contemporary audiences—and the Tchaikovsky Fourth Symphony, given vigorous and compelling exposition.

M. L. S.

Bostonians Offer Russo-Finnish List

The Carnegie Hall Concert of the Boston Symphony Orchestra on Jan. 12, under Serge Koussevitzky opened with Moussorgsky's atmospheric Prelude to Khovanstchina, followed by Prokofieff's Second Suite from the ballet Romeo and Juliette. Under Dr. Koussevitzky's hands this music gains a magic which sometimes hides the unevenness of its musical contents. The work is ravishing to listen to, and sometimes stunning in its orchestral color. Stravinsky's Capriccio for orchestra with piano solo was performed with Jesus Maria Sanroma as soloist. One could hardly picture a more spirited and refined interpretation of this score, which won an ovation for the soloist in which orchestra and conductor deservedly shared. The concert closed with Sibelius' Symphony No. 5 in E flat major, stunningly performed, with all its dramatic impact. H. W. L.

Patricia Travers Plays Prokofieff Concerto

The fare was again Russian at the Sunday matinee concert of the Philharmonic-Symphony, under Rodzinski, on Jan. 14. The prelude to Moussorgsky's Khovanstchina had a clear and delightfully atmospheric reading. Patricia Travers, 18-year-old violinist, was soloist in the first performance by this orchestra of Prokofieff's Second Concerto. Her reading was finely poised and technically able. The work is a relatively brief, three-movement one, the second section particularly engaging in its brilliant, songful writing for the solo instrument against a *pizzicato* accompaniment. Miss Travers' tone here was luminous and warm, and elsewhere she negotiated the rather percussive passage work with notable success. The reception was warm.

The final half was devoted to Tchaikovsky's Fourth Symphony—dramatically, if sometimes rather roughly delivered, and at the close unduly hurried, perhaps with one eye upon the radio clock. R. M. K.

Hanson Leads U. S. Works

Howard Hanson took over the Philharmonic on Jan. 17 at Carnegie Hall to present an all-American program that included his own Romantic Symphony, Piston's Incredible Flutist, Griffes' The White Peacock, Loeffler's Pagan Poem and Bergsma's Music on a Quiet Theme. Walter Hendl was the pianist in the Loeffler work and Michel Nazzi soloist on the English horn.

Both the Piston and Bergsma pieces were played by the Philharmonic for the first time. The former, written for a ballet ,is purposely vulgar in spots, and alternates between dissonance and the most conventional of all tangos. Bergsma's contribution is short, well worked out, and rises to a neat climax. Not very original, it nevertheless is honest music. The composer was present and took a few bows. The Loeffler work enjoyed a success. It owes much to the French school and is brilliantly scored, with a prominent piano part. Hendl played with authority and musicianship, though not always loudly enough. Old-fashioned or not, Hanson has written a symphony that at least has the virtues of sincerity, and he conducted it that way. H. C. S.

Hanson again was the conductor on Jan. 19 and 20, presenting the first performance in New York of Peter Mennin's Folk Overture. This short and lively work is an ideal curtain-raiser, expertly orchestrated, fresh in its musical ideas, and imaginative in their treatment. The work was played with vigor and was received well.

The rest of the orchestral numbers were repeats from the Thursday program, Hanson's Symphony No. 2, Griffes' White Peacock and Piston's Suite from The Incredible Flutist. Isaac Stern played Wieniawski's Concerto in D minor with unbelievable bravura, technical brilliancy and excellent musicianship, and a prolonged ovation, in which the conductor and the orchestra deservedly shared. H. W. L.

DR. HOWARD HANSON (seated) AND PETER MENNIN,

composer, examining the score of the latter's Folk Overture, which was performed by the New York Philharmonic-Symphony under Dr. Hanson's direction on Jan. 20.

Bernstein Leads Symphony of Psalms

The program of the New York City Symphony, under the direction of Leonard Bernstein performed at the City Center on Jan. 21 and 22, was especially well chosen. The first half was devoted to work of masters of musical form: Bach, who was represented with his Brandenburg Concerto No. 5 and Stravinsky, whose Symphony of Psalms was given an inspired reading. Bernstein at the piano also led the *concertino* in the Brandenburg, with Werner Lywen, violin, and Harry Moskovitz, flute, as the other soloists. He gave a straightforward reading, playing the very intricate piano part with brilliancy but also feeling for style.

The ensuing performance of Stravinsky's Symphony of Psalms was a new feather in the cap of the assisting Collegiate Chorale (Robert Shaw, director). The way in which this choral group masters the most difficult harmonic and rhythmic problems is always admirable. Don Juan by Richard Strauss has seldom been heard performed with such an abundance and youthfulness by this reporter. Bernstein's own Three Variations from Fancy Free brought down the sold-out house, which insisted on a repetition of the first variation. H. W. L.

New Friends Concert

An impressive program was heard at the 180th concert of the New Friends of Music in Town Hall, Jan. 6, by an audience large and enthusiastic. The Budapest Quartet—Josef Roismann, first violin, Edgar Ortenberg, second violin, Boris Kroyt, viola, and Mischa Schneider, cello—with Kurt Appelbaum, pianist, gave a memorable reading of the Brahms F minor Piano Quintet. The exacting demands of the piano score were met with unfailing technical and artistic skill by Mr. Appelbaum. The Brahms C minor Piano Quartet, was meticulously played by Messrs. Appelbaum, Roismann, Kroyt and Schneider, with a warmth of interpretative feeling seldom heard.

Mack Harrell, baritone of the Metropolitan Opera, was the guest vocalist, singing a group of six familiar Schubert Lieder with a refreshingly consistent vocal line, excellent German diction and outstanding musicianship throughout. George Reeves, at the piano, was an able and at times a most sensitive accompanist. L. C.

Harold Rubens Bows

For his first appearance at Town Hall, Jan. 6, Harold Rubens, young English pianist, presented an ambitious program, including Schumann's Davidsbuendlertanze, Ravel's Gaspard de la Nuit, Mozart's F-major Sonata (K. 332), and Chopin's Andante Spianato and Grand Polonaise. The Schumann work alone established him as a pianist of noteworthy technical and interpretative ability. The other works sustained this impression. Mr. Rubens played to a large audience. A. L.

James Friskin Plays Bach

At Town Hall, Jan. 9, James Friskin, pianist, played an all-Bach program which comprised two Partitas, in B flat major and D major; four Preludes and Fugues from The Well-Tempered Clavichord (C minor, Book I; D major, G major and E major, Book II); the Chromatic Fantasy and Fugue, Toccata in C minor, and a number of Inventions. Mr. Friskin's readings were straightforward and handled with admirable treatment and largeness of style. He kept his dynamic range well in hand, a fortunate asset for this type of program.

W. A. T.

Elizabeth Hipple in Recital

Elizabeth Hipple, in piano recital at New York Times Hall on Jan. 10, presented works of first rank that were well selected for displaying her best qualities: by Scarlatti, Beethoven (Moonlight Sonata), Schubert and Brahms, and a good deal of Chopin. These were all performed with fine precision, admirable tone and an agreeable sense of dynamic values. Miss Hipple appeared at her best in a Schubert Impromptu, where her performance was distinguished for smooth technical facility and sensitive interpretation; her playing of the Chopin F sharp Nocturne, Opus 15, No. 2, was softly, beautifully plangent. The large gathering was enthusiastic, and the recitalist generous in encores. T. P.

Ania Dorfmann's Pianism

Appearing in recital At Town Hall, Jan. 11, Ania Dorfmann displayed her great gifts as a talented pianist with a deft and facile technique, and a performance that was notable for translucence and dynamics used with taste and discretion. Her program was devoted to the first half of the nineteenth century, except for the opening sonata of Baldassare Galuppi, with one of Beethoven's less frequently played sonatas, in B flat major, op. 22, and music by Schumann, Mendelssohn and Chopin. Only too seldom are the works of Galuppi and Beethoven played with such tonal beauty and comprehension of style, which revealed the true essence of this music. Besides possessing to a high degree the basic musical attributes, Miss Dorfmann has a fine intuition, and warm emotional feeling, which is climaxed in a laudable interpretation and virtuosity. W. T.

(*Continued on page* 13)

MUSICAL PARADE TO RESUME IN NEXT ISSUE

Owing to the quantity of material on hand for this issue, The Musical Parade had to be omitted. The department will be resumed in the next issue, with contributions from members of our staff and from readers, commenting on the contemporary scene.

The third installment of Alix B. Williamson's survey, The Critics Face the Music, will also appear on Feb. 15, citing opinions of leading reviewers on the factors involved in giving successful New York recitals.

RADIO, TELEVISION:

By William Taylor, *Radio Editor*

MAESTRO-COMPOSER, PAUL LAVALLE,
as he led one of his first orchestras over NBC. Lavalle's musical Kaleidoscope on his Jan. 18, Highways In Melody program series (NBC, Fridays, 8:00 to 8:30 p.m., EST) when Cities Service celebrated its 20 years of radio broadcasting, brought an innovation to radio birthday parties.

1001 Nights of Musical Magic

With the distinction of being the oldest sponsored program series on the air, the Cities Services Highways in Melody (NBC, Fridays, 8:00-8:30 P.M., EST) completed its 1,001st consecutive broadcast on Jan. 18. The period covered by this series since its inception in 1927 has undoubtedly been one of the most eventful and far-reaching in the recorded history of the world.

With the celebration of the Cities Services 20 years of radio broadcasting, Maestro Paul Lavalle was called upon to present something super-duper and new in a radio birthday program. For a man whose name is synonymous with individualistic orchestrations and the newest in musical interpretations, this was no challenge whatsoever! Lavelle promptly came up with the idea of a twentieth century Scheherazade, a skyscraper pyramid of music knowledge, and in other words set the annuals of radio on its ear with a spectacular musical kaleidoscope of the past 20 historic years. Augmenting his orchestra consisting of 35 strings, guitar, harp, pianos, four French horns and drums, the maestro-composer presented intricate arrangements with a full choir. Soprano Jessica Dragonette and baritone Leonard Stokes, Lavalle's prodigy, were the guest soloists.

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Lavalle's musical history ran the gamut from 1929's Deep Depression to the 1945 victory over Fascism. Starting off with the choir and orchestra performance of It's A Grand Night For Singing, the maestro then put his cycle into year spans. The first covered the period of 1927-1930, including Good News, My Blue Heaven (the latter with a Dixieland interpretation, for which Lavalle has won many blue heaven ribbons), and Hallelujah, from the show Hit the Deck. The second cycle from 1930 to 1935 included Dancing in the Dark, Indian Love Call sung by Miss Dragonette, and Happy Days Are Here Again, which brought back memories of the late Franklin Delano Roosevelt's dynamic sojourn in the White House.

Treating the pre-war years of 1935-1940 as a humming, busy cycle, Lavalle began with Whistle While You Work, adding an optimistic note with The Song of the Open Road as sung by Leonard Stokes, and climaxing the year of 1940 with This Is The Army, Mr. Jones.

Hora Staccato began the final five year cycle, with People Will Say We're In Love, very *apropos* as a subtle, whimsical salute to the United Nations, and Tico-Tico, a tipping of its musical hat to our Latin-American neighbors! For his finale, Lavalle then aptly selected the song Make Way For Tomorrow, in which the entire ensemble participated.

All in all, Lavalle's 1001 nights of musical enjoyment was a high spot of the season's radio broadcasts. Summed up, it certainly presented a nostalgic picture of the past twenty years, and with his intricate arrangements, c r e a t e d through his revolutionary mathematical form of composition, indubitably represents a very bright future for all music lovers who delight in Maestro Lavalle's conducting to the theme, Make Way For Tomorrow!

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Toscanini Returns to NBC Symphony For Second Group of Concerts

Arturo Toscanini returned on Jan. 6, presenting an all-Wagner program with the General Motors Symphony of the Air (Sundays, 5:00 to 6:00 p.m., EST). The concert inaugurated the first of six consecutive broadcasts under the noted maestro's baton in the second group of the Winter Series concerts. The program opened with the original version of the Prelude to Act III of Tannhäuser, followed by the Siegfried Idyll, Siegfried's Rhine Journey from Götterdämmerung, and the prelude to Die Meistersinger. Toscanini in this program has never more completely demonstrated his superb gifts as a Wagnerian interpreter, bringing to vivid life the surpassing nobility and power of the great master, as well as creating a beautiful tone texture that was little less than enchanting, particularly in the Siegfried Idyll.

With the Jan. 13 broadcast, Prokofieff's Classical Symphony and Enesco's Roumanian Rhapsody No. 1 were the high spots of the afternoon. Humperdinck's Overture to Hänsel and Gretel, Liadov's Kikimora, Mancinelli's The Flight of the Lovers to Chioggia, and Strauss' Voices of Spring completed the offerings.

It will be of exceptional interest to radio audiences that during Toscanini's conducting tenure for this series, the fiftieth anniversary performance of Puccini's La Boheme will be given on two successive Sunday broadcasts, Feb. 3 and 10. Toscanini directed the world premiere of this famous opera at Teatro Regio of Turin, in 1896. Heading the cast will be two Metropolitan Opera stars, Licia Albanese as Mimi, and Jan Peerce as Rodolfo. Other roles will be sung by Nicola Moscona, Francesco Valentino, Robert Merrill, Salvatore Baccaloni, and Anne McKnight.

At the conclusion of the Toscanini series, Feb. 10, Erich Kleiber is scheduled to appear as guest conductor from Feb. 17 through Mar. 10 in a series of varied and unusually interesting programs, which will range from the classics to the works of contemporary composers.

It is a great and enduring tribute to radio, as well as to the sponsor of the series, the General Motors Company, that dial-turners are given such an exceptional opportunity of hearing in their own homes the very finest of the world's music, in programs interpreted by one of the outstanding symphony orchestras in America, under the leadership, during the season, of the most distinguished conductors and soloists. Radio's tremendous values as a cultural factor in American life has never been more impressively demonstrated in its fullest and most brilliant potentialities than with the General Motors Symphony of the Air series.

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Emerson Buckley Conducts

Sylvan Levin, Musical Supervisor for station WOR, made an exceptionally felicitous choice when he selected Emerson Buckley to mount the podium for WOR-Mutual's presentation, Operatic Revue (Sundays, 7:00 to 7:30 P.M., EST) through January and the early part of February. Buckley maintained in laudable style the high musical standard this program has established in the short time it has been on the air. On the Jan. 13 broadcast two talented newcomers to the program were introduced by Buckley: Edna Phillips, coloratura soprano, and Eugene Conley, tenor, who gave a fine account of themselves, as did Hugh Thompson, "Met" Opera baritone, in favorite arias by Verdi, Puccini, Rossini and Bizet, sung in English. Buckley is also regular conductor for WOR-Mutual's Music for Your Home (Sat., 4:00 to 4:30 P.M., EST) and has been guest conductor of the network's Symphonette series, as well as Mutual Music Box. Operatic Revue should not be overlooked by Sunday dial-turners. It's tops!

Complete Dramatization of Julius Caesar Being Aired

A complete broadcast dramatization of Shakespeare's Julius Caesar is being given via Ontario stations of the CBC Trans-Canadian network and English stations in Quebec. The initial airing was on Tuesday, Jan. 15, at 10:00 A.M., EST. The play is being presented in five weekly parts and is produced by Kay Stevenson. The first five minutes of each broadcast will be devoted to comments by Dr. G. B. Harrison, head of the department of English, at Queen's University, Kingston.

Metropolitan Radio Audience To Select Six 1946-7 Works

A precedent-making experiment to discover just what opera radio audiences want to hear, as well as a far-reaching and constructive plan to stimulate wider interest in opera for dial-turners, has just recently been announced by Mrs. August Belmont, president of the Metropolitan Opera Guild. Listeners to the weekly Metropolitan Opera programs over WJZ-ABC (Sats., 2:00 to 5:00 P.M., EST) will for the first time in the 15-year history of these broadcasts have the opportunity to select their favorite operas for radio. It will also be an opportunity for the opera producer to sample nation-wide public taste in opera programming.

Through the cooperation of the Guild, General Manager Edward Johnson, of the "Met," the Texas Company, sponsors of the current season's broadcasts, and the American Broadcasting Company, the six operas will be selected by popular ballot from a list of 46. If the usual schedule of 18 broadcasts is observed again, this will be one-third of the entire series.

Mrs. Belmont said the American Broadcasting Company had prepared 85,000 post-card ballots for initial operations, and that a total of between 200,000 and 250,000 or more would be distributed. Ballots for voting will be available at ABC stations and will be furnished on request. The Metropolitan Guild also will distribute ballots to members of that organization, schools, clubs, music groups and colleges.

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The post-card ballots are divided in two lists, one of the standard "Met" Opera repertoire, and the other of those works less often heard but still beloved by opera devotees. Each voter will select three operas from each list, and those receiving the largest vote will be scheduled for the Saturday matinee broadcasts.

On the standard list are: Aida, Barber of Seville, La Boheme, Carmen, Cavalleria Rusticana, Don Giovanni, Faust, Lohengrin, Lucia, Madame Butterfly, Magic Flute, Manon, Die Meistersinger, Marriage of Figaro, Pagliacci, Rigoletto, Simon Boccanegra, Tannhäuser, Tosca, La Traviata, Tristan and Isolde, Il Trovatore, and Die Walküre.

On the list of works infrequently heard are: Amelia Goes to the Ball, L'Amore dei Tre Re, Andrea Chenier, Bartered Bride, Boris Godounoff, Don Carlos, Elektra, Eugene Onegin, Fidelio, Flying Dutchman, La Gioconda, Girl of the Golden West, Götterdämmerung, Hänsel and Gretel, Manon Lescaut, Orfeo ed Eurydice, Otello, Pelléas et Mélisande, Peter Ibbetson, Der Rosenkavalier, Sadko, Salome, and Siegfried.

"We welcome the opportunity," said Edward Johnson, "to test out popular opinion, and to produce operas that the vast unseen audience wants to hear. The millions of our radio friends have become increasingly important members of the opera audience. It gives us great pleasure to be able to include the six operas which they choose by ballot in next season's broadcast repertoire."

Next season the six operas will be produced at the Saturday afternoon performances. The first announcement was made over WJZ at the performance on January 19 during an intermission. The final results of the balloting will be announced on the last Saturday afternoon broadcast of the present season.

There is no question that this experiment will be productive of enlightning results, since as Mrs. Belmont pointed out, during the drive to aid the "Met" financially a few years ago about one-third of the funds collected came from the radio audience. The "opera" selection was planned in recognition of that response.

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NEWS AND REVIEWS
of the Studios

How the Philharmonic-Symphony Broadcasts

When radio audiences throughout the country sit comfortably at their ease in their living rooms on Sunday afternoons, listening to the New York Philharmonic-Symphony Orchestra program (CBS, Sundays, 3:00 to 4:30 P.M., EST), they probably have little conception of the work and planning that is entailed to produce this program successfully 52 weeks in the year.

But if you were backstage at New York's Carnegie Hall on a Sunday afternoon, when the "On the Air" sign over the door of the control room commands the respect of the generally exuberant musicians, you would find it quite the usual thing to see grown men tip-toeing about solicitously—a sight more often associated with the hall outside a nursery than a public place of amusement!

Inside the control booth the pace of activity has been quickened since 1 P.M., when the technician arrived to set the microphones in their proper places and make sure that his circuits were in order and all the equipment in perfect condition. During the time the hall has been filling with the audience, preparations have continued as James Fassett, Supervisor of Music for CBS, who produces the program, goes over every detail of timing, dynamics and other mechanical factors with the engineer, as well as his assistant, who is present to follow every score minutely. The announcer sits close by, reading through the script, repeating the more complicated pronunciations until they can be spoken quite naturally.

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This is by no means the beginning of the preparation for the broadcast. This began the previous summer when the conductor, Artur Rodzinski, was making up his programs for the season to follow. At that time, Rodzinski and Fassett spent hours conferring particularly about Sunday programs to be broadcast over CBS.

During these sessions it is decided, at least tentatively, what new works will be programmed for the concert broadcasts, as well as what large works, such as the Third Act of Die Walküre, shall be included. Then the programs for each week must be balanced artistically and the timings carefully checked in order to be sure the music fits into the allotted hour and a half of the broadcast, allowing sufficient time for the continuity that introduces the numbers.

During the week preceding each broadcast, Fassett and his technician and production assistant attend the regular subscription concerts of the Philharmonic-Symphony, armed with scores and stop-watches. Numbers are timed and the scores are marked closely, following the conductor's individual interpretation, so that the engineer can adjust his pick-up to accommodate extreme ranges both of pitch and volume.

At a meeting each Friday morning, the script for the coming Sunday is read and timed. Ben Hyams, in charge of writing serious music scripts for the network, has tailored his continuity to the projected timings for the broadcast. Timing adjustments are made after the reading rehearsal, till the reading tallies accurately with the time allotted to it.

All this adds up to the fact that most of the work on a broadcast takes place long before the announcer's "United States Rubber Company Presents the New York Philharmonic Orchestra!" puts the program on the air.

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Though the men involved in producing the program have years of experience behind them and are thoroughly familiar with the musical material and the procedures they follow, there is a certain amount of tension tincturing the atmosphere of the control booth during the broadcast. They must be alert to see that everything proceeds as planned, in addition to keeping a weather eye out for any emergency that may arise.

They have a view of the performance that any member of the audience out front would envy. The control booth, recently renovated, looks out on the stage oblong windows cut in the walls that separate the platform from the backstage area. It is located to the conductor's left, about 10 feet above the heads of the players, and, except for the sight of the blank window in the set, invisible to the audience in the hall. Directly behind the window in the booth is a shelf on which rests a microphone for the announcer, the scores for the day's performance, and various other chattels, such as a pitcher of water and glasses. Each man has a stop-watch; there is a clock, plainly visible on the wall. Several phones connect the booth with the master control room at CBS, with the network switchboard and the outside world.

Though the scientific talks to which the intermission time is devoted, come from one of the regular CBS studios, or from a remote point where the speaker of the day happens to be, there is no time to relax in the Carnegie control room. The cues must be properly handled to see that the right circuit is cut in and that no pause or "dead" air occurs at any time during the broadcast. The same is true of the end of the program, when a switch is made to the CBS newsroom and then returns to Carnegie Hall for the announcement of the coming week's offerings and the final sign-off.

ARTUR RODZINSKI, Musical Director and Conductor of the New York Philharmonic-Symphony Orchestra (CBS, Suns., 3:00 to 4:30 p.m., EST).

CBS is now in its sixteenth season of New York Philharmonic-Symphony broadcasts. In that time, the most celebrated conductors and virtuosi have been brought to millions of listeners who would not have had an opportunity to hear them otherwise. Many events of musical significance have taken place on the broadcasts, including premieres and first air performances of works by Shostakovich, Prokofieff, Roy Harris, Samuel Barber, Carlos Chavez, Ernest Bloch and many others.

The growing interest in symphonic music on the part of the general public skyrocketed during World War II. But it had been rising in a steady crescendo since the days when radio was very young and America's oldest symphonic organization pioneered in a new and untried field, making the "New York" Philharmonic-Symphony seem quite inadequate for a group of musicians that have become a national institution.

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RADIO NOTEBOOK

PAUL GOULD, station manager of Brooklyn's WLIB, recently resigned to join his brother, Elias I. Godofsky, former president and general manager of the station, in plans for the establishment of an F.M. station. . . . DAVID GREGORY, who writes the scripts for the RCA Show, has done the book and lyrics for a new musical revue to be called Wild Oats. . . . A leading cosmetic firm has chosen the name Hildegarde Rose for a new product put on the market sometime in January, a potent proof of the national charm of HILDEGARDE, the star of NBC's Raleigh Room. . . . It was out of the fife and drum corps of the boy scouts in Tyrone, Pa., that NBC's FRED WARING organized his first band. . . . Both of the stars of the Westinghouse Program on NBC, JOHN CHARLES THOMAS and storyteller JOHN NESBITT, are sons of ministers. . . . Jan. 14, after the regular Mon. night B/C of The Telephone Hour, a special film starring JOSEF HOFMANN was shown to studio audiences in N.Y.'s Radio City. The occasion was unusual since the pianist has never made a recording or appeared in the movies. . . . First radio airing of WILLIAM WALTON'S Concerto for Violin and Orchestra given by CHICAGO PHILHARMONIC via WGN, Jan. 15, with ROBERT QUICK soloing. . . . CBS's VIVA AMERICA marked second anniversary with gala program, Jan. 18. . . . PHILADELPHIA ORCHESTRA's concert via CBS, Jan. 26, was all-Wagner, with WOMAN'S GLEE CLUB of the University of Pennsylvania participating. . . . ERNESTO LECUONA, Cuban pianist-composer, performed his Malaguena via WNEW, Jan. 20, in musical tribute to the late Edward B. Marks, founder of the publishing firm of that name, who publish his music. . . . PAUL WHITEMAN and EUGENIA BAIRD featured in new WJZ-ABC musical show, Forever Tops, bowing in Jan. 21. . . . ROSE GOLDBLATT, Canadian pianist, made her second appearance with CBC Orchestra, Jan. 23. . . . SIR ADRIAN BOULT led BOSTON SYMPHONY Jan. 26.

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THE DANCE: Graham and Others

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

At the time of going to press, two recitals of the two-week series given by Martha Graham at the Plymouth Theatre had been presented. The one new work on the schedule, Dark Meadow, had not made its appearance, and the opening programs contained familiar works: Appalachian Spring, Herodiate, and Every Soul Is a Circus were given on Jan. 21, and Salem Shore, Deaths and Entrances, and a repeat of Appalachian Spring were seen on Jan. 22. Appearing for the first time under the management of S. Hurok, the season is the longest that the Graham company has ever had in New York.

Appalachian Spring remains one of Miss Graham's most significant contributions. It is fresh, it is direct, and it has a brilliant musical score, although the musical director, Louis Horst, did not altogether succeed in putting the latter across. Besides Graham, the main roles were taken by Merce Cunningham, Erick Hawkins, and May O'Donnell. Nina Fonaroff, Marjorie Mazia, Ethel Winter and Yuriko were the followers. Despite certain lapses and a too-obvious quality —passages of the revivalist, for example —it has true warmth.

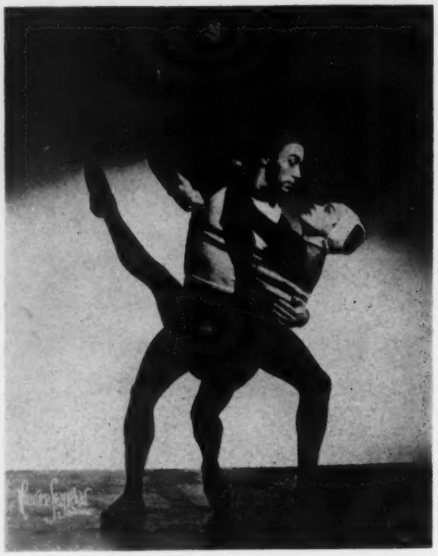
Graham's Art Outstanding

Martha Graham, of course, never was interested in the conventional form of entertainment, and her aim is pure interpretation. Few dancers can suggest mental torture by means of tortured body movements as well as she. In Deaths and Entrances, and in Herodiade, the mood throughout is grim. To a certain extent her approach is too unrelieved and serious; Freud, Jung, modern psychology and psychiatric research are suggested. There is a point where symbolism ceases to be good theatre, and Miss Graham sometimes hovers perilously near that stage. Strength she undoubtedly has, and the dancing of everyone in the company is smooth, though necessarily in accordance with the Graham principles.

In Herodiade, Graham and O'Donnell were the participants, as in the previous season. The dancers in Deaths and Entrances were Graham, O'Donnell and Pearl Lang (the Three Sisters), Fonaroff, Mazia and Winter (the Children), Hawkins and Cunningham (the Beloveds) and David Zellmer and Mark Ryder (the Cavaliers). Every Soul Is a Circus brought the entire company to the fore, in one capacity or another.

Primus Concert at Hunter

Somebody in charge of the curtains and lighting for the Hunter College stage had much difficulty when Pearl Primus danced there on Jan. 20. Wrong sections opened, wrong sections closed, and that, plus the thirty-minute delay before the proceedings started, lent an amateurish air to the evening. Miss Primus dissipated that when on the stage, however. During the first half of the evening she shared the stage with Claude Marchant, who is appearing with her in Showboat. They did not appear together; Marchant danced his Afro-Cubano Suite and another group of four dances, in which he was assisted by Gloria Smith and Leonard Webb. Though he is an excellent technician and light on his feet, Marchant's line has little strength. Primus was seen in five new works—two African dances (Dance of Beauty, and Dance of Strength) and three excerpts from Mary Lou Williams' Zodiac Suite. The other selections were more familiar, consisting of the Afro Haitian Playdances, Shouters of Sobo, The Negro Speaks of Rivers (narrated by John Garth III), Strange Fruit, Sometimes I Feel Like a Motherless Child, and Hard Time Blues. The drummers, Alphonse Cimber and Norman Coker, deserve special mention for the rhythmic pulse of their accompaniment on the African drums. There was less vigor in Miss Primus' new creations than one might have expected; the dancing at all times was capable but seldom had the intensity of Strange Fruit or Shouters of Sobo. One reason might be that the dancer does not use all of her technical resources and confines herself to a relatively small segment, with a consequent lack of variety.



← **MATA AND HARI, dance satirists, will tour South America this summer. (Maurice Seymour Photo.)**

→ **ALBERTO TORRES, Spanish dancer, who is now choreographing his first musical film in Mexico City.**

Tudor Ballet in Day Before Spring

Anthony Tudor's latest contribution to Broadway can be seen in The Day Before Spring, which is set for a good run at the National Theatre. To Frederick Loewe's music, directed by Franz Allers with a precision rare in theatre orchestras, and with Hugh Laing and Mary Ellen Moylan in the chief dance roles, Tudor has staged two reasonably long ballets and a few incidental dances. As in several others shows, the ballet supplements the action on the stage, being in each case an interpretation of future events according to two characters. Alex, an author, wants Katherine to run away with him, and the ballet shows how wonderful life will be for the two—according to Alex. Later on, another character describes how life with Alex really will be, and the ballet goes into detail on that view. Whereupon little Katherine sees the light and goes back to her husband. A mood of rapture is set in the first; a feeling of disillusion in the second. Tudor has drawn up ideas from Pillar of Fire and Undertow for the one in the first act: two lovers, circled by other lovers, and a suggestion of passion unconfined. There is more real spontaneity in the other, which catches a hectic chase around the world, and the growing disinterest of the man. The dancing itself is excellent, though Laing moves grim and unsmiling through his dances. And a short dance on the campus in the second scene seems entirely superfluous; it slows the action and serves no appreciable purpose.

Torres in Mexican Films

Albert Torres, dancer-choreographer, who left New York for Mexico last October with an acting assignment in his pocket, has signed a three-year contract with the Clasa Film Company in Mexico City and is to make four pictures a year. At the moment he is playing the second lead in the film, Bodas Trajicus (Tragic Wedding), and he has started to work on choreography for a musical extravaganza. In addition to all of this activity preparations are being made for an extended South American concert tour in which Mr. Torres will head a group of Spanish dancers.

Dance News

Eleanor King, now a resident of the west coast, came to New York to give two Sunday programs at the Studio Theatre on Jan. 13 and 20. She was accompanied by the pianists Jean Williams and Genevieve Pitot. . . . Anita Zahn, one of Elizabeth and Isadora Duncan's original protegees, and three generations of Duncan dancers, were presented in a recital at the Dance Center of the Y.M. & Y.W.H.A. on Jan. 27. . . . Angna Enters began her transcontinental theatre tour in Philadelphia on Jan. 16. During 1946, M.G.M. will begin production on her two new original stories, Tenth Avenue Angel and Silly Girl. A new exhibition of her paintings is to open at the New York Newhouse Galleries on Feb. 24. . . . Programs at the Ethnologic Dance Center during January included repeated performances of Ted Shawn and La Meri in Krishna and Radha, guest artists Trudy Goth and Henry Schwartze and the History of the Spanish Dance from Telathus—1st Century A.D.—to Argentinita. On Feb. 5 and 6 there will be a program of Latin-American Dances, the 12th and 13th brings Juana and Hadassah in a joint recital and the old standbys, Swan Lake and Scheherazade, are scheduled for the 19, 20 and 26, 27 series respectively. . . .

Ruth Mata and Eugene Hari, better known as the dance satirists and mimes, Mata and Hari, will embark on their first concert tour of South America in the very late spring. They are now the featured dancers in the show, Laughing Room Only, which is enjoying a long run in Chicago. Natives of Switzerland, the dancers first arrived in this country as soloists with the Trudi Schoop company of dancing comedians. According to their manager, Berenece Kazounoff, a concert tour of this country is being arranged for next season. . . . Katherine Dunham has expanded her school of the dance and it is now a school of the theatre also.

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N. Y. Philharmonic-Symphony Engages Charles Münch

Charles Münch, French conductor and director of the Paris Societe des Concerts du Conservatoire, has been engaged as one of four guest conductors for the New York Philharmonic-Symphony next season. Artur Rodzinski has been re-engaged as musical director and conductor for the season of 28 weeks, beginning Oct. 3 and running through April 15. The three other guest conductors will be Bruno Walter, Leopold Stokowski and George Szell.

Münch, born in Strasbourg in 1891, has appeared with all the leading French orchestras and became conductor of the Conservatoire Orchestra in 1939. He turned over all his fees during the occupation of France to the resistance forces. In November, 1945, he was invited to visit England as guest conductor of the London Philharmonic and BBC Orchestra, while Sir Thomas Beecham took over the Paris orchestra for the period in his stead.

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TITO SCHIPA,

who returns to America in 1946-47 under the management of Albert Morini, is now singing at the opera house in Lisbon, following a season at the Teatro Reale in Rome under the Allied Government. He recently gave a performance by invitation at the American Embassy in Rome.

King Harald, Opera by Emile, Sung in Concert

King Harald, opera by Anders Emile, libretto by Pearl Cleveland Wilson, had a partial first hearing in concert form at Hunter College on Jan. 7, Siegfried Landau conducting. The vocal parts are written in a heroic vein, as suits this story of legendary Norway in quest of freedom, yet without the commanding stature called for. The instrumentation is noble also, but also in a pallid way. Victor Halvorsen was the King; Kathryn Ward's bell-like soprano was heard in the role of Astrid; Leonard Mirvis sang a little too whitely as the hero. The other participants, including the fine chorus, gave excellent accounts of themselves.

This was followed by excerpts from Mozart's Abduction from the Seraglio, with very amusing English verse and some sketched-in action. Constanza and Blonda were Martha King and Rita Sorel, admirable in their florid parts; Belmonte was Leonard Mirvis, ever so much better in voice than in the earlier offering; the difficult Padrillo was well done by Robert Arnold, and the recreation of Osmin, that masterly burlesque figure, by Victor Halvorsen was the hit of the evening. T. P.

Szell for Cleveland Orchestra

The appointment of George Szell as musical director and conductor of the Cleveland Orchestra for three years was announced on Jan. 24 by Arthur Judson, president of Columbia Concerts, Inc. The Czech conductor will take up these duties in Cleveland next season.

After an extended career in Europe as opera and orchestra leader, Mr. Szell first visited the United States in 1931 when he conducted the St. Louis Symphony as guest. He later led concerts in the Hollywood Bowl. In 1941 he made his debut in New York with the NBC Symphony. He has since appeared as guest conductor with the New York Philharmonic-Symphony, Boston and Chicago Symphonies, Philadelphia Orchestra, Detroit Symphony, the Los Angeles Philharmonic and other noted organizations. He has been a conductor of the Metropolitan Opera since 1942-3, and has been announced as a guest with the New York Philharmonic next season again.

Mr. Szell was born in Budapest in 1897, and studied with Mandyczewski, J. B. Foerster and Richard Robert. He made his debut at 17 conducting the Berlin Philharmonic. At 20 he became conductor at the Strassburg Municipal Theatre, was first conductor at the Berlin State Opera, 1924-30, director of the German Opera in Prague, 1930-36, and in 1937 was successor to Barbirolli as conductor of the Scottish Orchestra. He next toured Australia in 1939 and on his return was obliged to remain in the United States when war broke out.

Mr. Szell is also known as a composer and is a skilled pianist, having participated in chamber music performances in New York and elsewhere. His orchestral transcription of Smetana's String Quartet, "From My Life," has been performed widely.

GEORGE SZELL,

new Musical Director of the Cleveland Orchestra.

Haussermann Sees Revival Of Improvisation

John W. Haussermann, composer, is hopeful that the art of improvisation will become more widespread among musicians.

"This art should be as natural to an accomplished musician as the gift of extemporaneous speechmaking is to a man of letters," he says. "However, just as one does not get up to deliver an address without notes unless he is in full command of the language, so a musician should not attempt improvising unless he has a thorough knowledge of music. This involves harmony, counterpoint, and theory.

Art Can Be Taught

"I was fortunate enough to study with one of the master improvisers of our day, and he was a thorough teacher. Mechanically, the art of improvising is knowing all your keys and their various harmonic relations. I improvise both on the piano and the organ, and, realizing the differences in the tonal qualities of the two instruments, would never attempt a pianistic improvisation on the organ or an organistic improvisation on the piano.

"The technic of improvisation can be taught, but of course the inspiration must come not only from the head but from the heart. The inspiration behind improvisation must be the genuine feeling of what you are trying to express before you attempt its execution."

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Two Win Pryor Awards

The Lucius Pryor Award for 1946-47 has been bestowed on Eleanore Skok, soprano, who will have her award tour in November, 1946; and Barbara Holmquest, pianist, whose award tour is set for January, 1947. Two artists were selected instead of the customary one because Mr. Pryor, Mrs. A. C. Molyneaux and their associates found it impossible to choose between the merits of these candidates.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Feb. 1. Philharmonic-Symphony, George Szell conducting, CH, A; Sari Biro, pianist, CH, E; Stanley Need, pianist, TH, E.

Feb. 2. Philharmonic-Symphony, George Szell, conductor, Michael Rosenker, violinist, soloist, CH, E; Webster Aitken, pianist, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; Hans Melzer, bass-baritone, TH, E.

Feb. 3. Philharmonic-Symphony, George Szell, conductor, Michael Rosenker, violinist, soloist, CH, A; Richard Korbell, pianist, CH, E; Povla Frijsh, soprano, assisted by Henri Deering, pianist, TH, A; New Friends of Music (Collegiate Chorale, Robert Shaw, conductor), TH, 5:30 p.m.; Marie Glioth, contralto, TH, E; Thomas Negro Composers Study Group; TiH, A; Felicitas Gobineau, dancer, TiH, E.

Feb. 4. Gregor Piatigorsky, cellist, CH, E; Clara Lang, soprano, TH, E.

Feb. 5. Philadelphia Orchestra, CH, E; Marcel Hubert, cellist, TH, E.

Feb. 6. Jascha Heifetz, violinist, CH, E; Jan Cherniavsky, pianist, TH, E.

Feb. 7. Philharmonic-Symphony, Rodzinski conducting, Rudolf Serkin, pianist, soloist, CH, E.

Feb. 8. Philharmonic-Symphony, Rodzinski conducting, Rudolf Serkin, pianist, soloist, CH, A; chamber music concert for Philharmonic-Symphony Pension Fund, Joseph Szigeti, violinist, Claudio Arrau, pianist, Igor Stravinsky, composer-pianist, CH, E.

Feb. 9. Philharmonic-Symphony Young Peoples Concert, Rudolph Ganz conducting, Charmion Berkeley, pianist, soloist, CH, M; John Grant, baritone, TH, A; Ruth Geiger, pianist, TH, E; folk music and dances, TiH, E.

Feb. 10. Philharmonic-Symphony, Rodzinski conducting, Rudolf Serkin, pianist, soloist, CH, A; Dean Dixon and his orchestra, CH, E; Monica Mais, soprano, TH, A; New Friends of Music (Lotte Lehman, soprano, Paul Ulanowsky, pianist), TH, 5:30 p.m.; Herta Glaz, contralto, TH, E; Edith Montlack, pianist, TiH, A.

Feb. 11. Josefa Rosanska, pianist, CH, E; Bernard Greenhouse, cellist, TH, E; Elmo Russ, composer-baritone, TiH, E. Philharmonic-Symphony Members' Concert, Rodzinski conducting, Grand Ballroom Hotel Plaza, E.

Feb. 12. Boston Symphony, benefit Rachmaninoff Fund, CH, E; Sylvia Dickler, pianist, TH, A; Gerhard Kander, violinist, TH, E.

Feb. 13. Boston Symphony, CH, E; Mikhail Sheyne, pianist, TH, E.

Feb. 14. Philharmonic-Symphony, Rodzinski conducting, John Corigliano, violinist, CH, E.

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SILHOUETTES

By MARY CRAIG

Success Saga

The spring opera season of the Teatro Nacional of Mexico City will bring an eagerly awaited performance of Aida in which the name role will be sung by Ellabelle Davis, whose sensational concerts in Mexico last year made musical history. Recognition of her exceptional voice and rare singing gift brought an audience to its feet cheering when the young soprano walked into the Opera House auditorium as a guest. Her coming appearance on the far side of the footlights will mark one of the most important debuts for a member of her race since the Victorian age of spectacular singers.

Grand opera has been lucky for Ellabelle Davis. It was the unscheduled, unaccompanied singing of an aria that brought the gifted girl her first help towards a singing career. For although she had wished from earliest childhood to become a good singer, there were no funds to be spared from the family budget for music lessons. So she learned first how to earn what was needed by using her nimble fingers in sewing. She became an excellent seamstress and as she stitched, she kept her voice flexible and her heart high by caroling for herself alone the songs and arias which she hoped to sing one day on stage.

A particular favorite was the lovely Depuis le jour sung by Louise, the little seamstress, in Charpentier's opera of that name. One day Ellabelle swept into the soaring phrases, all oblivious of a listener, while she was working busily to finish an evening gown in the home of Louise Crane. Miss Crane, a notable music amateur and sponsor of many important New York concert series, was immediately struck by the sumptuous quality of the girl's voice, the distinction in projection and the natural interpretative talent.

When Miss Davis told her patroness of her long-cherished ambition, Miss Crane stepped into the role of fairy godmother. "I will take you to the best teacher we can find," she announced, "and give you all the help I can."

ELLABELLE DAVIS,
soprano.

Shortly afterwards, Ellabelle Davis commenced serious musical studies, and presently was ready for her first professional appearance, in which she attracted considerable attention for her assumption of the soprano lead in the newsmaking revival of William Boyce's eighteenth-century opera, The Chaplet, presented at the Museum of Modern Art in New York. Since then, she has given two Town Hall concerts and has appeared as soloist with the New York Philharmonic-Symphony, the Indianapolis Symphony, and the American Youth Orchestra. She has also been heard over the air as soloist with the NBC Symphony and the CBS Symphony, and in a series of popular programs with an orchestra conducted by Joseph Stopak, in addition to giving concerts in Boston, Atlanta, Columbia (South Carolina) and other leading cities.

Last August she made her first appearance outside the United States in Mexico City, where her debut performance caused such a furor that she was obliged to give five more recitals at the historic Palace of Fine Arts within four weeks, and was subsequently invited to perform in 13 different South and Central American capitals.

"When you give a concert in a Latin American city, you don't have to wait up for the newspaper reviews to know whether you have succeeded or failed—the audience leaves no possible doubt in your mind," reported Miss Davis on her return from tour. "We in this country," she points out, "are much more polite than enthusiastic in expressing our opinion of a musical performance. That is, although we will always grant at least a perfunctory round of applause, simply because we don't like the idea of embarrassing the artist, we are equally restrained in registering our approval.

"But in Latin America, if your hearers are pleased, they are likely as not to come surging right up over the footlights and carry you off at the end of the concert. But let an artist fail to measure up to their exacting standards, and he is unmercifully hissed by the audience as well as censured by the critics."

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This new personality in the song world is a quiet, handsome girl whose carriage and bearing make her appear taller on stage than her actual 5 feet 5 inches height. She has firm definite ideas on concert programs, suitable operatic roles and general repertoire, drawing her conclusions from constant study and first-hand experience. She has inherited many of the best attributes of her people, poetic sensitivity, a faculty of intellectual concentration, artistry in emotional drama, plus one of those fabled voices of opulent timbre and wide range.

Between engagements, Miss Davis is working with her teacher, Idelle Patterson, and preparing for the debuts in Aida and L'Africaine. She goes home nightly to the little house in New Rochelle where her family still live and where she was born. And although her concert gowns are now "signed" by famous designers she still enjoys sewing when time permits and fashioning attractive and practical things with her clever hands.

While she is proud of helping to continue the brilliant tradition of artistic achievement which has been established by her race in this country, Miss Davis feels strongly that a singer should be judged and rated on merits alone, without irrelative discriminations or favors because of race, color or creed. And while keenly alert to the value of folk-song material as well as classic and modern literature in the planning of satisfactory song recitals, she expresses a justifiable disinclination to be expected to list Negro Spirituals on every program. She points out that no audience would care to hear a group of gospel hymns or white spirituals whenever a singer appeared, no matter what type of voice or person it might be. She is in disagreement also with those who maintain that she should sing Spirituals because only Negroes know how to interpret Negro music.

"That is true," she says, "only to the extent that any folk expression is most effectively re-created by a person who has absorbed it through folk channels. Certainly a Negro who grew up in some rural Southern community, with spirituals an integral part of his everyday religious life, would sing those songs better than a professional musician who approached them as a stranger. But you see, I myself am in the position of that professional musician, because I grew up and was educated in New Rochelle, New York. I've never even seen an old-fashioned revival meeting."

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Finally, Miss Davis believes that the spiritual itself is not at its best as part of a solo concert program. "This is not to say, by any means, that I consider it musically inferior," the soprano hastens to add. "The chief consideration is the *kind* of song it is. I believe it to be, first of all, a group expression. In the spiritual particularly, it is very important that the solo voice should repeatedly rise from and then merge back into a continuous choral background. Thus, while a given song's melody will remain in a solo arrangement, the rich harmonies and intricate rhythmic pattern which give the spiritual its real significance as music cannot possibly be reproduced by a single voice with piano accompaniment."

Young America

A new Santuzza wrapped her shawl around her face and mourned the traditional infidelity of Turiddu on the Mascagni Opera Guild's stage during a recent performance of Cavalleria Rusticana. Virginia Lamb was making a debut in the taxing role and giving an impression of poise and assurance. Her voice, too, was coming across warmly colorful, with an extensive range sweeping to voluminous high tones, in inverse ratio to her slender youthfulness.

The soprano, from Chattanooga, Tenn., says that her choice of a career is due to her early love for recordings and the Metropolitan Opera jaunts to Atlanta. "I got my first inspiration when we went over annually for the opera season. Opera Week was high holiday for me," she said. "Besides,I played and sang constantly with all the records I could persuade my family to give me. I did the tenor, baritone, soprano, all the voices."

Another diversion at her home high up on Lookout Mountain was riding. "Horses and music, that's all she cares for," once remarked a friend. Virginia denied this with a laugh but admitted that she could ride "anything" and had taken many prizes and cups. When at home, she always liked working in her garden, which overlooks the Tennessee River. "We still dig up relics of the memorable Civil War battle," she related, "and even older, far more ancient fights. There were Indian weapons, arrowheads, which I used to dip in mercurochrome to make them properly gory."

Miss Lamb followed an educational plan under the direction of private tutors until she was sixteen. Then she came to New York City to concentrate on music study. Her only singing experience before the opera debut was gained from concert engagements and as guest star on radio broadcasts back home. She has spent her time here in intensive preparation and besides the Santuzza is ready with Nedda in Pagliacci, Donna Anna in Don Giovanni, and Manon in Manon Lescaut of Puccini. She is working especially hard now on lead roles in Ernani and Fedora which are scheduled for revival this Spring.

VIRGINIA LAMB AS SANTUZZA
(Photo by Feldsharek Studios)

An interesting sidelight on the budding prima donna is her truly American background. Her forebears arrived in this country about 1660, and their young descendant is uncompromisingly devoted to all that is best in the American way of life—which naturally includes art and song.

Some years from today, if Virginia Lamb's voice should bridge the space between the Italianate dramatic and the Wagnerian realms, she might put her mastery of matters equine and vocal to new use. There might result a Brünnhilde who could leap to the back of Grane and ride the flames and the wind.

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N. Y. Concerts

(Continued from page 7)

Alice Ribeiro's Debut

Brazil sent up an Ambassadress of Good Will in charming Alice Ribeiro, who made her New York debut in recital at Town Hall, Jan. 12. The soprano exhibited an attractive stage presence and a notable gift for arousing audience enthusiasm. The smooth, fluent vocalization, in that style or method sometimes called "covered," lacked the carrying point necessary for complete projection in the hall. Consequently, Mme. Ribeiro's voice sounded smaller in calibre than it actually is. The first half offered airs of Stradella, Campra and Mozart; two Fauré songs and the Air de Lia from L'Enfant Prodigue. The Mozart Alleluia was exceptional in facile delivery, more advantageous for the singer than the Debussy aria, though this last was sung with interpretative skill. Songs by Granados, Turina, Gomez, Braga, Obrelle, Henrique, Siqueira and Mignone completed the list, to which Mme. Ribeira added several numbers of folktune or dance-rhythm type. Robert Payson Hill showed resourcefulness and excellent playing in this difficult program. M. C.

"New Concert Stars"

A series called New Concert Stars of All Nations opened at Times Hall on Jan. 12, when Hadassah, interpreter of Hindu dance; Josephine Premice in Haitian dances; Shannon Bolin, contralto, and Milton Kaye, pianist, in folk music and tunes of America, joined in a program of artistic and entertainment value. The dancers gave varied and well conceived groups, and Miss Bolin and Mr. Kaye presented a folk panorama including an anti-Fascist German song, works of Albeniz, Chopin, Gershwin, Kern and Gould, and Negro spirituals. M. A.

Nicki Galpeer's Songs

Nicki Galpeer, on Jan. 12, at Town Hall, was heard in a recital containing novelties. This clever soprano sang four Brahms Mädchenlieder; Schubert's Der Hirt auf dem Felsen (with a fine clarinet obbligato by Eric Simon); five Canteloube Chante d'Auvergne; Villa-Lobos' Cancao dos Carriero; Aylion's Desde Lejos He Venido; Jean Berger's Vangement of Caboca Bonita; and some Carpenter, Moussorgsky and Herbert Hughes *"infantillages."* Though the voice is not of utmost lyrical quality nor flexibility, it was well controlled and intelligently used for the presentation of the intellectual appeal of each song. Arpad Sandor was her fine accompanist. T. P.

Ralph Sheldon's Piano List

Ralph Sheldon, in his New York debut piano recital at Town Hall, Sunday evening, Jan. 13, gave the Bach C minor Partita, No. 2; Beethoven's E flat major Sonata, Op. 31, No. 3; a large Chopin group; two Rachmaninoff Preludes; Debussy's Feux d'Artifice and Soirée dans Grenade, and Dohnanyi's F minor Capriccio. He consistently played with tonal beauty and almost gigantic technique. The interpretations were well thought out and deeply felt, yet so interesting was his mechanical achievement, it seemed as though he had not yet digested what lies beyond. There is promise that this fuller development will be effected. T. P.

Elonka Albok in Florid Airs

Elonka Albok, coloratura-lyric soprano, was presented Jan. 13 in the Barbizon-Plaza Concert Hall. The charming singer offered airs of Handel, Mozart and Purcell, the seldom-heard Frühlingslüfte from Idomeneo especially well sung. The first half of the Mad Scene from Lucia followed. In four lieder, Miss Albok displayed excellent phrasing and expressive tone. An interesting mixed group of French and Hungarian and four songs in English completed the printed list, to which several encores were added. Her voice is appealing and sweet in quality when not forced. She has a flexible scale extending above high C and assets of poise and interpretative ability. Stuart Ross, as accompanist, shared in the applause. M. C.

Lotte Lehmann Opens Series

At Town Hall, Jan. 13, Lotte Lehmann gave the first of three lieder recitals. A prolonged ovation was given the artist when she appeared by an audience that packed the auditorium and all available space on the stage. The distinguished soprano's program was devoted to the great Schubert cycle, Die schöne Müllerin. It was a notable afternoon, for Miss Lehmann was in fine form and invested the twenty songs with a rarely moving and subtle feeling, emotional warmth, and appealing expressiveness. Her superb phrasing and diction were an unadulterated delight, and a vivid lesson to any singer. Paul Ulanowsky provided the splendid and sympathetic accompaniments.

Again before a rapt and enthusiastic overflow audience in Town Hall, Jan. 20, Miss Lehmann sang her next recital. The first half comprised songs of Schumann, and the second was devoted to Brahms, including in the third group Vorschneller Schwur (Kapper) and Alte Liebe (Candidus), entrancing songs seldom heard in recital. On the afternoon of Jan. 27, and in the same hall on March 3, the distinguished artist will offer a program entirely of request numbers. W. A. T.

Segovia's Guitar Mastery

An evening of guitar music can be monotonous, but Andres Segovia avoided that pitfall when he included two guitar concerti on his Jan. 13 program at Carnegie Hall. With a symphonette conducted by Ignace Strasfogel he played the Concerto in D by Castelnuovo-Tedesco and the Concerto del Sur by Ponce. Both are in three movements. Ponce's work is rhapsodic and loosely constructed, written with an authentic insight into the capabilities of the guitar. The Concerto in D is a much more professional piece of work, neatly put together in a neo-classical manner and has real melodic distinction. The music is quiet, with an introspective feeling and an exact sense of balance. Strasfogel led the little orchestra through both works with imagination, and the soloist upheld his reputation as the greatest living master of the guitar. Between the concerti Segovia played a group of works by Handel, Bach, Sor and Albeniz. H. C. S.

The Graudans and Galimir with New Friends

Nicolai and Joanna Graudan with Felix Galimir as assisting artist offered Brahms' Sonatas for Piano and Cello in E minor, Op. 38, and F major, Op. 99, and the same master's Piano Trio in C minor, Op. 101, to an enchanted audience at the New Friends of Music in Town Hall, Jan. 13. The Graudans represent a unique combination. With their approach to music free of any cheap hunting for effects, their deeply sincere interpretation based on an immaculate technical approach and imaginative musicianship, they supplement each other to perfection. Mr. Galimir's playing of the violin part in the Trio in no way impaired the unity of the ensemble. Enthusiastic applause rewarded this remarkable afternoon of chamber music. H. W. L.

Albeneri Trio Scores

The peak of the recital given by the Albeneri Trio (Alexander Schneider, violin, Benar Heifetz, cello, Erich Itor Kahn, piano) at Town Hall on Jan. 14 was reached with the negotiation of Ravel's Trio in A. Here the ensemble, which represents a happy combination, supplementing each other perfectly in the technical and music approach, reached exemplary heights of interpretation. The concert opened with a warm and charming reading of Haydn's Trio in G major, set forth with great feeling for style. It closed with Beethoven's Trio in B flat major, Op. 97 ("Archduke"), which in this reporter's opinion, though played with great craftsmanship, could have had a more convincing interpretation. A crowded house applauded the artists. H. W. L.

Marion Matthaeus' Debut

Marion Matthaeus, contralto, was introduced to American audiences on Jan. 15 at Town Hall (afternoon). The artist impressed with her voluminous, dark-hued voice and mature and searching interpretations. An understandable nervousness was perhaps the cause of an occasional tremolo. Her program, beginning with Mendelssohn and Bach excerpts, held a highly dramatic performance of Schubert's Erlkoenig, among other lieder by this composer, Brahms and Wolf; airs of Verdi; songs of Debussy, Everett Helm, Ernest Charles, Valdemar Henrique, Villa-Lobos and Maria Grever. This was a challenging

(Continued on page 18)

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METROPOLITAN OPERA: Offenbach Revival

The revival of Offenbach's Tales of Hoffmann on Jan. 12 was in every respect one of the finest things the Metropolitan has done this year. The singing was generally excellent, the production was spirited, the minor roles were well handled and the orchestral direction, with Pelletier in the pit, was clean.

Perhaps a large part of the success was due to the fact that the two leading roles were sung by Frenchmen. Hoffmann is one of Raoul Jobin's best parts. He feels the role and his voice is strong enough to sound easily over the concerted numbers. Martial Singher, the other Frenchman in the cast, essayed the task of singing all four of the villainous parts—Lindorf, Coppelius, Dappertutto and Dr. Miracle. If Singher's voice were fuller he would be one of the greatest baritones of this generation. As it is, he sings with polish and the utmost style, while his characterizations are excellently thought out. The high point came in the second act, where his Dappertutto was a masterpiece of acting and suggestion. The other male roles were sung by Oliviero, De Paolis, Pechner, Manning, Baker, Alvary, and Moscona. As stated above, all were in good form.

ASTRID VARNAY
as Sieglinde. (Photo by New York Times Studio.)

Among the female roles, there was a first performance by Pierrette Alarie in the difficult part of Olympia. Her coloratura is exceptionally high and fluid; there was a tendency to slide off pitch, but that may have been due to nervousness, and she did score a genuine success. Lucielle Browning sang Nicklausse, and the two other main parts of Giulietta and Antonia were delivered by Blanche Thebom and Jarmila Novotna, respectively. Thebom was in good voice and made a striking figure; Novotna's acting, on the other hand, is definitely exaggerated and she had trouble with the vocal line. The aria of Antonia's mother was acceptably done by Margaret Harshaw. The chorus, which has not been up to par many times this season, turned in a rousing job. H. C. S.

Butterfly Rediviva

The return of Madame Butterfly to the repertory on Jan. 19 (matinee) brought again that curious but effective anomaly of an American play, locale Japan, set to the most Italianate music of this modern age. The famous tearjerker has lost none of its power. The theme of a trusting, simple heart betrayed retains its universal appeal and probably will continue to do so as long as women believe and men deceive! The melodious Puccini score retains its colorful quality and sounded fresh and vibrant under the able direction of conductor Cimara. It was pleasant to hear the first act music played up to tempo in the swift beat advocated by the composer.

Cio Cio San is one of the most grateful parts for Licia Albanese, who brings into play soaring high tones and a poignant characterization. James Melton, as the carefree young naval officer who buys a toy-wife "for the duration," was a handsome and plausible reason for any heroine's heartbreak. If he would release his voice, particularly in the higher ranges, into more spontaneous brilliance, the tenor could be a most outstanding singer of romantic hero roles.

The roster continued with John Brownlee, a smooth placid Sharpless; Lucielle Browning, going through the specified Suzuki motions; Osie Hawkins, roaring satisfactorily as the Bonze. Others in the cast were Maxine Stellman as the American wife, de Paolis as Goro, Cehanovsky as Yamadori, John Baker as the Imperial Commissary.

Costuming and scenic effects were lavish—almost too much so—the finale of Act I, for example, giving the impression that the lovers were hailing a spectacular electrical display rather than singing an impassioned duet. M. C.

The season's third Fidelio on Jan. 5 presented the same cast as on its former presentations—Hawkins, Schon, Carron, Resnick, Alvary, Greer and Garris. Paul Breisach conducted with great skill, and his performance of the Third Leonore Overture drew the greatest applause of the evening.

Carmen with Stevens and Merrill

Carmen, on Jan. 7, brought Risë Stevens in her second portrayal of the title role, with Jacques Gerard, first appearance this season, as Don Jose; and Robert Merrill in his first Metropolitan performance of Escamillo. Anthony Marlowe substituted for de Paolis as Remendado and Lorenzo Alvary took over the Zuniga for indisposed Louis D'Angelo. The remainder of the cast was unchanged, Licia Albanese singing Micaela with varying effectiveness but receiving the customary round of applause after the third act aria. Thelma Votipka and Lucielle Browning, as Frasquita and Mercedes respectively, Cehanovsky and John Baker completed the roster, with Wilfred Pelletier conducting.

If Miss Stevens were able to match her brilliant histrionic conception of the heroine with her vocalization, this would be possibly one of the outstanding Carmens of recent years. Apparently the mezzo has altered her complete method of tonal production with unfortunate results. Gerard did not seem to be at his best vocally and the unattractive costume was not helpful. However, the dramatic intensity of his work, his accuracy in the French style of pointing a phrase, chalked up high marks for the tenor in this role. Merrill has all the qualifications of a real find in the lead-baritone category. His voice is of good size and warmly effective, with possibilities of further tonal brilliance. He looks well on stage and is poised and sure in action. He turned in an excellent performance of the Toreador and won the most spontaneous ovation of the evening. M. C.

Berglund as Hans Sachs

The Meistersinger performance at the Metropolitan on Jan. 9, again conducted by George Szell with his deep insight and intimate knowledge of this unique score, won added interest by the debut appearance of Joel Berglund as Sachs. Mr. Berglund toured for a short time in this country in 1938 with an operatic quartet and was to have joined the roster of the "Met" in 1940 but was prevented from doing so by the war. His appearance now proved that with him the opera house has filled an important vacancy, that of the heroic baritone, not taken care of ideally since Friedrich Schorr left.

Mr. Berglund's voice is big and strong, well handled in all registers and his interpretation is dictated by great intelligence. No need to mention that the big monologues were sung impressively, but what makes his effort even more remarkable is the care given to the small phrase. His conveyance of the beautiful introduction to the quintet in the third act, *"Eine Meisterweise ist hier gelungen,"* was indicative of the general thoughtfulness with which this artist approaches his part. The rest of the cast, in which Karl Laufkoetter sang David for the indisposed John Garris, was otherwise the one heard in earlier performances. Everyone seemed to be inspired, including the audience, which greeted the performance with enthusiastic applause. H. W. L.

Resnik Sings Tosca

Under the musical direction of Pietro Cimara, who took over at the last minute for the indisposed Cesare Sodero, Puccini's Tosca was given at the Metropolitan on Jan. 11. With Lawrence Tibbett and Jussi Bjoerling taking with pronounced success their usual assignments as Scarpia and Cavaradossi, respectively, the evening gained added interest through the fact that Regina Resnik, the extremely gifted young soprano, took over for the first time the coveted part of Tosca. Since the artist only has been with the "Met" and on stage altogether a short time, her effort can hardly be measured with the yardstick one would use for artists such as Grace Moore and Jeritza, who previously sang the role. Within limitations, Miss Resnik did well, even remarkably well. The question is only whether the part is not too taxing for her young voice and whether such roles do not endanger its future. H. W. L.

(*Continued on page 25*)

NADINE CONNER,
heard as Violetta in a special performance, Jan. 23. (Photo by De Bellis.)

The Louis Kaufman photograph on the Front Cover is by James Abresch, N. Y. C.

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BOSTON

By JULES WOLFFERS

BOSTON.—Much new music has been performed by the Boston Symphony Orchestra this season. The latest in the list of "firsts" is Vladimir Dukelsky's Violoncello Concerto, composed in the summer of 1942 for Gregor Piatigorsky, who played the work at the 12th pair of programs. This, of course, is the time to say that the work "shows craftsmanship of high order," and that "the composer thoroughly knows his orchestra," and further, "has exploited to the full the solo possibilities of the cello." All these things, and more, are true. Many nice things could be said of each of the concerto's three movements. But in the end one is forced to accept the fact that the work falls in the class of the many new works which possess all the virtues save genius. Unfortunately there is no substitute for that particular quality. As he always does, Dr. Koussevitzky lavished the utmost care and attention on the work, while the soloist played with his usual magnificent, controlled abandon, even if his platform mannerisms do sometimes take one's mind off the business at hand.

Bach's second Brandenburg Concerto and third Suite received the finest treatment. The program closed with a notable reading of Sibelius's fifth Symphony, a masterpiece which wears better with use.

Recitals Include Premiere

The recital calendar has been pretty full. Jan Peerce was in excellent voice for his program at the Morning Musicales at the Hotel Statler which benefit the Boston School of Occupational Therapy.

Among the pianists, Mikhail Sheyne gave his first Boston recital in almost six years. The list included the Beethoven Opus 109, Chopin's Four Ballades, and Scriabin, Rachmaninoff, and Liapounov. There was also a Sonatina by Schebalin, which carried brevity to the point where the work almost doesn't exist at all—probably the shortest sonatina ever written. Mr. Sheyne's pianism is of high order, particularly in shorter works. Abbey Simon was also scheduled at Jordan Hall in a program under Aaron Richmond's sponsorship. A young local pianist, Monte Nelson, played before a good-sized audience. Mr. Nelson's rather routine list and performance pointed more to future promise than to any present artistic and pianistic maturity.

Helen M. Canterbury presented the talented dance trio, Jane Dudley, Sophie Maslow and William Bales, with Zoe Williams, pianist. The Jordan Hall audience was completely captured by the trio's first-class interpretations.

School Events Notable

At the New England Conservatory, soprano Marie Poutatine, of the faculty, assisted by Ruth Culbertson, gave the Faure cycle, Le jardin clos, the Beethoven Cycle, An die Ferne Geliebte, together with works of Moussorgsky, Borodin, Tchaikovsky and Stravinsky. It is rare to see such thoughtful programming in song recitals.

Dr. Karl Geiringer, of Boston University College of Music, is lecturer, this season, for the famed Lowell lectures. His series—Haydn and his time—is being illustrated by faculty and students from the college. The Longy School in Cambridge continues its policy of frequent faculty programs.

Both the Gardner Museum and the Museum of Fine Arts are drawing good audiences for their varied programs.

H. MAURICE-JACQUET

has been voted a pension by the Council of the French Society of Dramatic Authors and Composers as an acknowledgement of his achievement as a composer. (Photo, M. F. Boris.)

PASSED AWAY

CHARLOTTE RYAN, opera soprano, a member of the Metropolitan from 1922 to 1930, died of a cerebral hemorrhage on Jan. 15 at her home in New York. Mme. Ryan, who was born Charlotte Griffith in Pittsburgh, Pa., made her first public appearance at 5 in a church there, and studied later under Wallace Goodrich, of Boston, formerly director of the New England Conservatory, and Frank LaForge of New York. She was a member of the LaForge Quartet before joining the Metropolitan. She had also appeared with the St. Louis and Cincinnati Operas.

J. BERTRAM FOX, 64, composer and teacher of voice, died at his home in New York on Jan. 24. A native of Stamford, Conn., he was vice chairman of the American Academy of Teachers of Singing, and a member of the American Society of Composers, Authors and Publishers, the N. Y. Singing Teachers' Association and the National Association of Teachers of Singing. A son, two daughters and a brother survive.

EMIL RAYMOND, editor of The Music Trades, died in New York Hospital on Jan. 18. He had been at one time a member of the staff of Musical America and press agent for the Curtis Institute of Music. His sister, Rose Raymond, pianist, survives.

MRS. MARY EMMA HAMMERSTEIN, widow of the operatic impresario, Oscar Hammerstein, died in Syracuse, N. Y., on Jan. 14. She was born in Lafayette, N. Y., and at one time managed the Manhattan Opera House in New York City, which her late husband had built.

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CHICAGO Plans Amphitheatre

By ELSA BOROWSKI

CHICAGO.—The first step in the construction of what will prove to be one of the most beautiful and serviceable outdoor amphitheatres in this country is the appropriation of $652,562 granted the Chicago Park District by the Park Commissioners. Eleven successful seasons of open-air concerts at Grant Park, on Chicago's lakefront, which have attracted hundreds of thousands of people, indicate the need for such a music center as a setting for symphony concerts, opera, drama, pageants and other spectacles and entertainments.

Proposing to seat 25,000 people, the amphitheatre will boast the novel feature of a horizontal roof in two "pie-shaped" segments. When rolled sidewise on a pivot the entire seating capacity will be open to the sky, but should bad weather require, it can be brought together—thus affording shelter for at least 10,000 seats. The most modern illumination and sound effects are planned, with careful attention given to the handling of crowds within the amphitheatre and its ramp approaches. The entire project is estimated to cost $1,500,000 and despite a certain amount of opposition in the daily press, because of the housing shortage, etc., it is hoped that by the season of 1947 the construction will have been completed.

Plans for 1946

Meanwhile, plans for the 1946 season are taking shape under the able guidance of Walter L. Larsen, general supervisor of music for the Chicago Park District and managing director of the Grant Park concerts. Following last year's scheme, well known conductors and soloists of national repute will be engaged, together with a generous assortment of Chicagoans who have made their names locally. In addition, opportunity will be given, through pre-concert auditions, to aspiring young artists who have as yet to gain recognition. The schedule will be increased to four symphony concerts a week, with the Saturday night performances presenting "feature programs," patterned after last season's operatic concert, Viennese concert, etc., and the Sunday night performances are to be "pops." The orchestra again will be drawn from the professional ranks of many of this country's symphony orchestras.

Maggie Teyte's Return to Chicago

Maggie Teyte, who has remained a fragrant memory to many who recall the early days of the Chicago Opera Co., returned in triumph to give a recital at Orchestra Hall under the management of Harry Zelzer. Still remarkably fresh as to voice, her command of style, faultless diction and subtlety of interpretation, particularly in the French songs, won enthusiastic applause from the well filled house. Two French songs by Mozart (Dans un bois solitaire and Oiseaux si tous les ans), sung with infectious gaiety, were followed by the arias Vedrai Carino and Un Moto di Gioia, from Don Giovanni and Le Nozze di Figaro, respectively. Robert Macdonald provided expert accompaniments and was heard in three solos by Chopin and Debussy.

Heifetz in Recital

Hundreds of people were turned away when Heifetz, with Emanuel Bay at the piano, appeared before a sold-out house at Orchestra Hall. The program, which in its design contrived to show various aspects of the violinist's great art, began with Beethoven's so-called Spring Sonata, read with refreshing simplicity and classic grace, to which Bay made able contribution in the more effective piano part. Glazounoff's concerto gave opportunity for coruscating brilliance and prodigal outpouring of magnificent tone. Then came Bach's E major Partita for unaccompanied violin, a revelation in its nobility of style and breadth of phrase. The last group was of shorter pieces—a Hymn to Eros, written for Heifetz by Felix Borowski, expressing lyric ecstasy, clever arrangements by Heifetz of works by Poulenc and Rachmaninoff, and Sarasate's virtuosic Introduction and Tarantelle. Many encores were given.

Chicago Symphony in Wagner List

The fourteenth program of the Thursday-Friday series, conducted by Désiré Defauw, was devoted solely to the music of Wagner. Beginning with Siegfried's Rhine Journey from Goetterdaemmerung, Waldweben from Siegfried and Entrance of the Gods into Walhalla from Das Rheingold, admirably played from the point of view of orchestral tone and balance, the second half of the program presented the entire first act of Die Walkuere, with Ella Flesch, Emery Darcy and James Pease as soloists. This proved to be a satisfying departure from traditional concert-giving, and the size of the orchestra and quality of performance must have realized more fully Wagner's intentions than most opera companies are able to do. Mme. Flesch had voice to spare and revealed a carefully studied Sieglinde. Emery Darcy's Siegmund was fresh-voiced and authoritative and the Hunding of James Pease made a valued contribution to the whole.

NORMA HETSCH,

contralto, appeared in a holiday performance of Handel's Messiah at Hope College, Holland, Mich. More recently she contributed German lieder in a program given by the Fortnightly Club, Beverly Hills, Chicago.

Malcuzynski with Orchestra

The following Tuesday concert presented Defauw and the orchestra in their best estate. This, indeed, was a notable occasion, with the orchestra exhibiting a degree of pliancy and finesse that it has not always had at its command. In Shostakovich's Fifth Symphony the conductor outdistanced previous performances of the work in an interpretation remarkable for its cogency of line, sweep of climax and subtle interplay of nuances. Marcel Poot's Ouverture Joyeuse also received fastidious treatment, and at the end Witold Malcuzynski appeared as soloist in Chopin's F minor Concerto. This pianist is an uncommonly fine exponent of the great Polish composer and his reading was marred with no exaggerations, for all its poetic implications. Beauty of tone and fluent technic were further assets to the performance.

Horowitz Soloist

Horowitz and his way with Tchaikovsky's B flat minor Concerto were the high lights of the fifteenth program of the Thursday-Friday series, with Defauw again occupying the podium. It is difficult to decide which preponderant force makes for the enormous fascination of this phenomenal pianist—whether it is his astonishing control and range of dynamics, the tension created by his inexorable rhythmic sense or the depth and beauty of his tone. The performance provoked a stormy ovation with repeated

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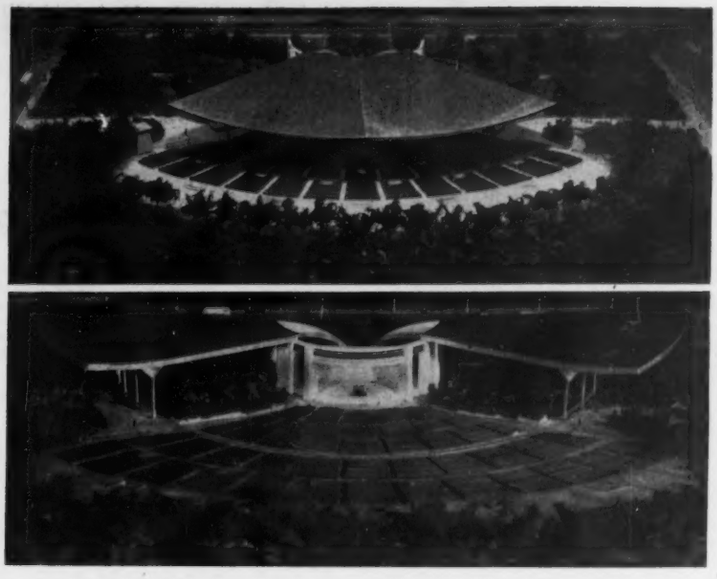

SCALE MODEL OF MUSIC COURT AND AMPHITHEATRE
proposed by the Chicago Park District to be built in Grant Park on Chicago's lakefront. A movable canopy covers the front 10,000 seats during inclement weather, and may be rolled to the two sides to leave all seats open to the sky in good weather.

recalls to the stage. The purely symphonic portion of the program was uneven in quality, beginning noisily with Chabrier's trivial Overture to Gwendoline, markedly improving in Fauré's delicately wrought Suite from Pelléas et Mélisande, and proceeding thereafter through selections from Bizet's Carmen to Ravel's Orchestral Fragments (second series) Daphnis et Chloë.

Vronsky and Babin Honor Rachmaninoff

Vitya Vronsky and Victor Babin made their first peace-time appearance in recital at Orchestra Hall in a program which they designated as a Rachmaninoff Festival, and which contained the Fantasie, Op. 5 (1893), Second Suite, Op. 17 (1901) and Symphonic Dances, Op. 45 (1942). Granted that this was a touching tribute to a great Russian, that the music all was written for two pianos or arranged by Rachmaninoff (Symphonic Dances) for two pianos; that it represented the development of the composer — more particularly harmonically and in organization of material — over a span of 49 years, the fact remains that to this reviewer, at least, a point of satiation was reached. The performance was distinguished for its brilliance of execution, an inevitable justesse of musical instinct and the flawless teamwork of this highly gifted pair. Many encores were called for and consisted of arrangements of smaller pieces and songs, some of which were arranged by Victor Babin.

Andre Aerne, Boy Soprano, in Recital

Andre Aerne, 12-year-old boy soprano, gave a recital at Kimball Hall, with William Wittaker at the piano. A program that would have taxed a hardened veteran was delivered with surprising fluency and technical adroitness, nor were the musical verities neglected. The voice is flute-like and sweet, true to pitch and the musical taste exhibited talent and most careful training. Outstanding in captivating charm were Have you seen but a whyte Lillie grow (old English), A Spring Morning, by Carey, Staendchen, by Strauss, and Serenade, by Gounod, while the Bell Song from Delibes' Lakmé was almost a tour de force, in its bravura.

Jeanne Panot in Musical Arts Series

Jeanne Panot, winner of the 1945 Auditions, sponsored by the Society of American Musicians and the Adult Education Council, played her award recital at Orchestra Hall in the Musical Arts Piano series. Miss Panot is gifted, intelligent and well developed musically and her fleet fingers and unflagging rhythm contributed notably to her success. Three Choral Preludes, by Bach-Busoni, Ten Variations on the Theme Unser dummer Pöbel Meint, by Mozart, Beethoven's Sonata, Op. 53, a group of pieces by Chopin and another by Ravel showed comprehension of style and tasteful musicianship.

Heniot Levy, Beatrice Eppinelle and Chicago Symphony

Désiré Defauw honored two Chicagoans at a recent Saturday night popular concert. Beatrice Eppinelle, who appeared last season in the prize award recital in the Musical Arts Piano series was heard on this occasion in Liszt's A major Concerto for piano, disclosing abundant assurance, flair for bravura playing and beguiling quality of tone in cantilene passages of mezzo forte sonority. Heniot Levy, well known Chicago pianist, teacher and composer, contributed his Two Little Waltzes to the program, which proved to be charming examples of the genre, well scored and replete with nostalgic gaiety.

Rosalind Grob's Recital

Rosalind Grob, soprano, presented a recital at Kimball Hall, under the management of Howard R. Will, which gave testimony to a discriminating taste in program building, authority of interpretation, and a naturally fine quality of voice. Although somewhat hampered in the upper register by a cold, which sometimes interfered with the control of volume of tone, the recital as a whole was nevertheless on the plane of definite artistic achievement. The program included works by d'Ambrosio, Koechlin, Duparc, Debussy, Weingartner, Schubert, Strauss, Verdi, etc. William Wittaker was the skilled accompanist.

University College Chamber Course

Cecil M. Smith lectured informally, but instructively, on classical forms at the first meeting of the winter quarter of the University College's Introduction to Chamber Music course. Following his illuminating discourse, the Chicago Symphony Quartet played Beethoven's D major Quartet, Op. 18, No. 3 and Mozart's G minor Quintet, with Charles Foidart supplying the second viola part.

Boheme at Eighth Street Theatre

Silvio Insana conducted a performance of La Boheme at the Eighth Street Theatre, given by the Chicago Concert and Opera Guild. Although these performances are more or less try-outs for young and inexperienced singers, this time Vittorio Trevisan, veteran of the Chicago Opera Co., lent his inimitable characterization of Benoit to the proceedings. Alfred Orda, also a professional, with plenty of voice at his disposal, was the Marcello and Marilynn Shermann, whose light voice and pleasing personality give considerable promise, was the Mimi. William C. Wolski and Jacqueline Hallquist were the Rudolfo and Musetta. Insana's grasp of the score and musicianly taste were not entirely obscured by the efforts of a scratch orchestra.

Paul Stassevitch Heard

Appearing in the series of faculty recitals, Paul Stassevitch, chairman of the violin department of the Chicago Musical College, presented a program which clearly defined the sincerity of his musicianship, his stylistic approach to music and a broad and beautiful tone. Works performed were Mozart's A major Concerto, Bach's Partita in B minor for unaccompanied violin, Chausson's Poème and the Rondo Capriccioso by Saint-Saëns.

Tarnowsky Artist Engaged

Shirley Effenbach, talented young Chicago pianist, was engaged by the Washington Chamber Music Guild to appear at the Statler Hotel in the Schumann Quintet. Two years ago Miss Effenbach appeared with the same organization having won the appearance by competition. Feb. 25 she will appear in recital at Kimball Hall under the management of Bertha Ott.

Another Tarnowsky artist-student, Geneva Ide, pianist, appeared at Thorne Hall with the De Paul University School of Music Orchestra, conducted by Leon Stein. Miss Ide was heard in the Liszt E flat concerto.

Collins Features Own Works

Edward Collins, pianist and composer, performed a number of his own works for piano at a musical evening given at the Cliff Dwellers Club.

Rudolph Reuter Plans Master Classes

Rudolph Reuter, pianist, who gave his second recital this season in Bloomington, Ill., early in January, is planning a series of master classes at Wesleyan University in that city later in the year.

Carl Craven Studio Notes

Marion Huebner, soprano, and Charles Potts, baritone, are on an extended USO tour in the Pacific Theatre. Eileen Hulton, soprano, and Wilfred Cushing, tenor, are similarly engaged in Europe.

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N. Y. Concerts

(*Continued from page* 13)

list, demanding resources which the singer seemed to have in full command. Werner Singer was the skilled accompanist. D. B.

Zimbalist in Novelties

Three more or less unfamiliar works were presented by Efrem Zimbalist in his Jan. 15 recital at Carnegie Hall. Those were a Sonata by Vivaldi-Respighi, the Concerto Gregoriano by Respighi, and Zimbalist's own Violin Sonata. Also played were two Paganini Caprices as arranged by Vogrich and the Rossini-Paganini Moses Fantasy. Others may have a more breath-taking technique or a fulier tone, but few can match him in suavity and musicianship. His choice of the Respighi work was undoubtedly due to its violinistic qualities. Mr. Zimbalist's Sonata is a strongly romantic work. In the outer movements one noticed stylistic resemblances to Fauré and Franck, especially in the treatment of the piano part, exceedingly difficult. Vladimir Sokoloff, at the piano, was in perfect accord with the soloist and shared bows in Army uniform. H. C. S.

Jennie Tourel's Recital

Jennie Tourel gave her annual Town Hall recital on Jan. 15. The hall was crowded with admirers of her exquisite art and resounded with enthusiastic applause. The range of her offerings was wide, from early classical works such as the Lamentation Napolitaine and arias by Monsigny and Rameau to Rossini (Bel Raggio Lusinghier from Semiramide) and songs by Fauré and Debussy. After intermission she offered a Russian group by Prokofieff, Glière, Rachmaninoff, and Moussorgsky, closing the official program with contemporary works by Chanler, Revueltas, Mignone and Villa-Lobos. Each of her interpretations revealed her musicality, skillful vocal virtuosity, fine diction, poetic feeling and where required sense of humor. Less to the fore at times were a certain spontaneity and warmth, the latter a product of emotional simplicity. Erich Itor Kahn was the excellent accompanist. H. W. L.

Sylvia Marlowe at Harpsichord

Sylvia Marlowe, harpsichordist, who gave her Town Hall recital, Jan. 16, is undoubtedly one of the most gifted players of this instrument. The program included the Bach Fantasie in C minor; the Chaconne in G major with Twenty-

ROBERT GOLDSAND

will be heard on the Ford Sunday Evening Hour, ABC network, on Feb. 17, Sir Thomas Beecham conducting, and in Town Hall recital on Feb. 23. He recently was soloist with the Cincinnati Symphony under Desire Defauw and on the Louisville series of the orchestra, Eugene Goossens conducting. His current recital schedule is countrywide, following appearances in eastern Canada. Forthcoming engagements include a return to South America.

one Variations, by Handel; three Sonatas of Scarlatti; the Haydn Sonata in D major and a Rameau Suite. M. C.

Hilda Andino Heard

Hilda Andino, young scholarship winner and protege of the Insular Government of Puerto Rico, made a New York debut in Times Hall, Jan. 16. The pianist offered a varied program beginning with the Chaconne of Bach, arr. Busoni; continuing with the Mendelssohn Variations; Chopin's Berceuse, Etudes 5 and 7, and C sharp minor Scherzo; the Brahms Rhapsody, No. 1; compositions by Blumenfeld and Granados, and the Don Juan of Mozart-Liszt. Miss Andino plays well. She has a genuine gift for simplicity of expression and straightforward presentation of her subject material. M. C.

Uninsky's Piano Art

Alexander Uninsky is one of those superior technicians who instantly puts the audience into a relaxed frame of mind. When he is at the keyboard, one is confident that there will be no ragged edges; that everything will be tooled and polished. On Jan. 16 at Carnegie Hall his program included three Sonatas by Scarlatti, and Beethoven's Sonata in E flat, Op. 31, No. 3, the latter set forth traditionally. His delicate articulation and speed in the Chopin Etude in Thirds recalled the shade of Josef Lhevinne. Prokofieff's Seventh Sonata demonstrated an intelligent clarification of a complicated texture and came to a fiery bravura end. The Liszt Spanish Rhapsody was set forth in a big manner, and the climax was heroic. The most remarkable feat of pure virtuosity, however, came with one of the encores—the Paganini-Liszt Study in E flat. H. C. S.

Firkusny's Recital

The Czech pianist Rudolf Firkusny was heard in Carnegie Hall on Jan. 18 in a program that included Bach's Toccata in E minor, Mozart's Sonata in C, K. 330, Chopin's B minor Sonata, the Samuel Barber Excursions, the premiere of a group by Martinu, and works by Debussy and Smetana. Firkusny is a remarkably well-schooled artist, with a fluent technique and good tone production. Martinu's two etudes, a polka and a pastorale were composed in 1945 and are good examples of the composer's eclecticism. They are exceedingly pianistic, well contrived, but at no time memorable. R. K.

Garbousova's Cello Program

Raya Garbousova in her Town Hall recital on Jan. 18 proved herself again the admirable musician. With a program which intelligently mixed classical fare with contemporary music, she was impressive in her interpretation of Handel's Adagio and Allegro for cello and piano with Erich Ito Kahn as her sensitive assistant at the piano. The following Sonata for cello solo by Hindemith proved her feeling for the contemporary idiom of this very difficult piece. In Boccherini's Concerto in B flat major she charmed with her always musically applied technic, playing the slow movement with great nobility of tone and feeling. H. W. L.

Hempel in Songs

Frieda Hempel's recital at Town Hall on Jan. 19 was a triumph of artistry. It also proved that a capital well administered always pays dividends. Miss Hempel still commands her vocal resources with unfailing mastery. Her rendition of songs by Schubert and Brahms are perfect examples of how to project these masterpieces vocally and interpretatively, and her singing of French art songs and Lieder by Richard Strauss are capitivating in their musicianship. One who has devoted all her life to interpret great songs still does so convincingly and with all the charm and persuasiveness one can demand. No wonder that the crowded house asked encore after encore, which Miss Hempel graciously granted until the lights went up. H. W. L.

Hofmann Returns

Josef Hofmann celebrated the day before his 70th birthday as all good pianists should—by giving a recital. The event took place at Carnegie Hall on Jan. 19, and the program consisted of the Bach-d'Albert Prelude and Fugue in D, Beethoven's Sonata Pathetique, Chopin's B minor Scherzo, E flat Nocturne, C sharp minor Waltz and F minor Ballade, and a group by Debussy, Ganz, the recitalist, and Strauss-Godowsky. If some signs of age show in the great pianist's fingers occasionally, his conception is as noble as ever. Perhaps the most elevated playing came in the F minor Ballade. His type of playing has virtually vanished from the scene, and with it has gone a tradition reaching back to Liszt and Rubinstein. B. D.

Marguerite Namara Heard

Marguerite Namara, soprano, gave a recital in Carnegie Hall on Jan. 20. Her program presented the Ah! non credea mirarti from Bellini's La Sonnambula, a traditional 16th century French song, Paul Bernard's Ca fait peur aux oiseaux, Ravel's La Flute Enchantée and Asie from the Scheherezade Suite, Fleure d'amour (Borodine), Clair de Lune (Sculz), three Debussy numbers (Fleurs des blés, Green and Le Balcon), a traditional Irish air, The Light of the Moon, arranged by Herbert Huges, the first New York concert performance of Anis Fuleihan's The Young Prince, and two Spanish excerpts, Con amores, la me Madre (from Canciones Clásicas Españolas) by Obradors and Cantares by Turina. Paul Ulanowsky was at the piano. S. M.

Saidenberg Ensemble at New Friends

The New Friends of Music, for their 182nd concert (this is their tenth year) at Town Hall on Sunday afternoon, Jan. 20, announced a sudden change of program, so that instead of listening to the Pro Arte Quartet (detained on the West Coast), the capacity audience heard the Saidenberg Little Symphony, Daniel Saidenberg conducting, in a delightful concert of archaic music—Corelli's Christmas Concerto in G minor, exquisite, spirited, graceful; Carl Philip Emanuel Bach's Third Cello Concerto in A major, with Raya Garbousova as the most musicianly soloist, adept in her adjustment to the orchestra; the sprightly Concerto for Oboe and Strings in C, by the almost forgotten Cimarosa with Mitchell Miller a soloist of Mozart-like feeling for line and springing tone. And, greatest of all, Bach's Brandenburg Concerto No. 5, with John Wummer, Alexander Schneider and Ralph Kirkpatrick, playing solo flute, violin and cembalo respectively, each in a way to arouse sheerest delight. From beginning to end, this was the cream of music, and Mr. Saidenberg was told so in effect by the sweeping applause. T. P.

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I See That

The Walter W. Naumburg Foundation announces an exception to its age limit rule. The application of anyone passing the age limit while in the armed forces will be accepted, if the contestant meets all the other requirements of the Award.

The world premiere of Bartok's Piano Concerto No. 3 will be given by the Philadelphia Orchestra, with Gyorgy Sandor as soloist, at Carnegie Hall, New York, on Feb. 26.

Dr. Hans Kindler, conductor of the National Symphony of Washington, D. C., was guest leader of the Toronto Symphony on Jan. 22 at the special invitation of Sir Ernest MacMillan, its conductor. This was the fifth time Dr. Kindler conducted that ensemble.

Marinka Gurevich, mezzo-soprano, gave a program of folk songs on Jan. 28 at the New York College of Music for students and faculty. Dr. Otto Herz, pianist, Erna Mann, violinist, and Gabor Rejto, cellist, all of the faculty, also participated.

Suzanne Sten's activities for the current season have included eight performances as Carmen in Newark, New Haven and other eastern cities; several with the Philadelphia La Scala and Trenton Opera as Nancy (Martha) and Suzuki (Madama Butterfly), with more appearances to follow; three concert performances in Minneapolis as soloist in Brahms' Alto Rhapsodie, and 10 recitals in middlewestern cities and colleges.

Isadore Freed's Triptych for violin, viola, cello and piano, which won the 1944 publication award of the Society for the Publication of American Music, has recently been issued. Other newly published works by this composer include a Viola Rhapsody and a composition for women's chorus entitled Island Secret.

Joseph Battista, pianist, gave the first of two faculty concerts of the Philadelphia Conservatory of Music in the Barclay Ballroom, Philadelphia, on Jan. 28. Clarie Schapiro, pianist, is scheduled for the second on Feb. 25. These concerts are given in memory of M. Sophia Ezerman.

James Morrison recently presented his artist-students in a recital of songs at Carnegie Chamber Music Hall. Those appearing were Ruth Price Marshall, Bessell Arliss, Mary Miljan, Alvin Rockwell, Victoria Ernst, Carol Armstead, Stella Mongelli, Irene Holmes Talbot, Mary Catalfamo, Orchid Bajda, Vernon Schultz, Stella Pischick, Elizabeth Palmer, Alexander Hunter, Angela D'Alessandro, Bertha Savage. Mr. Morrison was accompanist for the entire program.

Elizabeth Winston, manager of Hope Associates Corp., operated by The Earle Ferris Company, announces the formation of branch offices in London, Paris, Toronto, Mexico, Buenos Aires, Rio de Janeiro and Melbourne to handle the promotion of expanding overseas markets and international tours by their artists.

Josefina Bocchetta, contralto, winner of the National Auditions sponsored by the New York Little Symphony, will sing with that organization at Carnegie Chamber Music Hall on Feb. 8. Earlier in the season Miss Bocchetta opened the Young Artists Series at the Brooklyn Academy of Music.

The National Institute of Arts and Letters has announced the appointment of Douglas Moore as president, and Austin Strong, vice president.

Rachelle Shubow, pianist, presented junior pupils in music from Bach to Chopin, and in duets by Brahms. Those appearing were Dorothy Shubow, Richard Homenick, Sheldon Ferber, Allan Armand, Paulina Rudikoff, Phyllis Russo, Dorothy Homenick, Ellen and Harriet Groev, Nancy Beard, Helen Gittelsohn and Nancy Donnenfeld.

The Alcaro Music Studios will present a pupils' recital and concert at Town Hall on May 26, featuring artist-students and guest artists, and an accordion band with soloists, Alfred Alcaro, director.

THOMAS RICHNER
will give his fourth Town Hall recital on Feb. 22, including a Mozart Sonata in B flat (K. 333) and two of his own works. Besides his activities as a concert pianist, Mr. Richner is on the faculties of Columbia University and the Manhattan School of Music, is conductor of the Bell Chorus of New York and organist of the Fifth Church of Christ Scientist, New York. On Feb. 3 he gives an organ recital at the Riverside Church, and, 8, will be soloist in Mozart's D Minor Piano Concerto with the New York Little Symphony under Joseph Barone. (Photo by J. Abresch.)

June and Iris Yaysnoff, duo-pianists, played the Liszt Fantasia with the Jackson (Miss.) Symphony Orchestra under the baton of Theodore Russell. This southern tour also included an appearance in the All Star Series in Mobile, Ala.

Devora Nadworney, contralto, at her concert in Montclair, N. J., on Feb. 3 will feature songs by five American contemporary composers: Carpenter, Haubiel, Thompson, Gossler and Edwards, and an air from Don Quixote by the young Russian composer, Khreninkoff, which she introduced recently in New York.

Mischa Elman gave a recital in Philharmonic Auditorium, Los Angeles, on Jan. 26 for the benefit of tubercular children of Yugoslavia.

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, left New York on Jan. 30 for a three months' tour of over 30 dates, bringing her concert appearances for the season to 52.

Nikolai Graudan, cellist, and Johanna Graudan, pianist, made their Washington debut on Jan. 3 in a program at the Library of Congress, presented by the Elizabeth Sprague Coolidge Foundation. The recital was repeated on Jan. 4.

The Mascagni Opera Guild presented Rigoletto (Jan. 13), Barber of Seville (Jan. 19), Aida (Jan. 20) and Traviata (Jan. 27) at the Community Center.

Werner Gebauer, violinist, has joined the list of Albert Morini artists for 1946-47.

Special courses will be given by Irma Swift at Hunter College, evening and extension sessions, beginning Feb. 11, in broadcasting for singers, the principles of singing, and the principles of singing (advanced course).

Charlotte Boerner, soprano, appeared in An Evening of Music from the Opera for the Women's Athletic Club of Los Angeles on Jan. 18.

Selmar Janson, pianist, and Gösta Andreasson, violinist, members of the Carnegie Institute of Technology Music Department faculty in Pittsburgh, gave their sixth sonata recital in the College Theatre of Fine Arts on Jan. 27.

Lynn W. Thayer has been named assistant to the director of extension and executive secretary of the Pennsylvania Forensic and Music League of the University of Pittsburgh.

ISCM Festival for Columbia University Next Autumn

The International Society of Contemporary Music will hold its next festival at Columbia University in New York next October. The last two festivals were held on the Pacific Coast.

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LOS ANGELES

By RICHARD D. SAUNDERS

Musical Courier Bureau
Hollywood, California

Grace Moore, singing in the Philharmonic Auditorium, Jan. 18, on Mary Bran's artist series, not only gave her best concert here to date but, by her presence of mind, averted what might have become a panic in the audience when a balcony spotlight caught on fire. Undaunted by the rising flames, the diva continued with Debussy's Air de Lia, bringing it to a dramatic finish, and calming those who started a rush to the exits. The flareup was speedily controlled, and the audience accorded the singer a prolonged and vociferous ovation.

The Chopin-Jackowska Tristesse Eternelle and a Tennessee Hillbilly song, Too Late to Worry, both had to be repeated, and the auditors demanded seven encores, declining to leave until the broad hint of the National Anthem. Arias of Lully, Handel, and Puccini, and songs of Debussy, Medtner, Tchaikovsky, Quilter, Bridge, and Carpenter were given with warm voice and artistic care. Max Lanner accompanied admirably and won plaudits for a piano solo group.

Schnabel with Philharmonic

The Philharmonic Orchestra's first concert of the year was beautifully presented under the masterful baton of Alfred Wallenstein on Jan. 10 in the Philharmonic Auditorium, with Artur Schnabel as piano soloist. Wallenstein gave a delightfully balanced reading of the Brahms Variations on a Theme by Haydn, and Rossini's cheerful Overture to La Gazza Ladra. Climax was a notably effective presentation of Strauss' Don Quixote, with the soli appealingly played by Kurt Reher, 'cellist, and Abraham Weiss, violist. Schnabel gave a scholarly account of the Mozart C-minor Concerto, No. 24.

Traubel's Recital

Helen Traubel's superb voice and artistic interpretations won her Philharmonic Auditorium audience on Jan. 8. After an opening group of Strattner, Handel and Bach, she gave a stirring reading of Farewell, Ye Forests from Tchaikovsky's Jeanne d'Arc, and triumphed particularly in Schubert and Mendelssohn lieder. Nacht und Traume had to be repeated. An excerpt from Wagner's Die Walküre and songs by Fraser Simson, Ingengritz, Rummel, and La Forge completed the list. Coenraad V. Bos accompanied.

San Carlo Opera Series

The always well-routined San Carlo Opera Co. came for its annual season at the Philharmonic Auditorium from Jan. 4 to 12. It has acquired more stage finesse this year under the authoritative stage direction of Mario Valle, and displays a particularly promising young conductor, Victor Trucco. As usual, the ballets of Lydia Arlova and Lucien Prideaux and their small but efficient troupe were excellent, especially when the two fine principals were on the stage.

Carlo Morelli easily captured vocal honors in the opening Traviata, receiving no competition from Armanda Chirot (Violetta) and little more from Mario Palermo (Alfredo). The latter did much better in the title role of Faust, with Nino Ruisi as a routined Mephistopheles, and Willa Stewart an attractive Marguerite. A find was Barbara Patton, who sang an appealing Siebel, and scored again as Lola in Cavalleria Rusticana. Elda Ercole was a pleasing Santuzza, and Tandy MacKenzie was excellent as Turiddu.

Mostyn Thomas brought down the house with his Prologue and robust singing as Tonio in Pagliacci, which was very well sung throughout by Sydney Rayner (Canio), Mina Cravi (Nedda), Adrien La Chance (Beppe) and Stephan Ballarini (Silvio). Morelli again scored in the title role of Rigoletto, with William Wilderman proving an exceptional Monterone. Chirot, Patton, Palermo, and Ruisi rounded out the cast. Marie Powers gave a fine account of Azucena in Il Trovatore, with sound support from Willa Stewart, MacKenzie, Thomas, and Wilderman. Miss Stewart contributed some fine singing as Aida, the cost being efficiently balanced by Marie Powers, MacKenzie, Morelli, Ruisi, and Wilderman.

The company's La Boheme is always enjoyable, particularly for Mario Valle's splendid Marcello, which is truly a model for the part. Virginia Blair was a lively Musetta to Elda Ercole's Mimi, Rayner's Rodolfo, Ruisi's Colline, and Ballarini's Schaunard. Coe Glade again won plaudits for her Carmen, assisted capably by Mina Cravi, Rayner, Ballarini, and Wilderman.

•

Hollywood Jottings

Although Frank Bruni, in producing many revues at the Florentine Gardens, necessarily clothes his productions in an atmosphere of gaiety, he also has pioneered in presentation of the heavier classics to give his revues not only balance but appeal to all tastes.

In his various lavish production sequences he has featured musical highlights from Verdi's Masked Ball and La Traviata, utilized the Intermezzo from The Jewels of the Madonna as a dance sequence, as well as part of Grieg's Piano Concerto, and employed such items as Rossini's Tarantella and excerpts from Strauss' Rosenkavalier.

In the current show, "High Hat Revue," starring Allan Jones, Bruni has included the Dance of the Hours from Ponchielli's La Gioconda.

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Gudmundur Jonsson has returned to his baritone studies at the Samoiloff Studios. He has also brought three other students with him from his home, which happens to be in distant Iceland.

•

Constantin Bakaleinikoff and Meredith Willson recently have been guest conductors with the Meremblum Junior Symphony Orchestra. The unique organization, unquestionably the most remarkable youth orchestra in history, will again appear in a movie soon. It is completing sequences in Warner Bros. production of "Humoresque."

PHIL HART,
manager, Record Shop Concert Series, Portland, Ore. Mr. Hart lately was in New York, Chicago, Philadelphia, Los Angeles and San Francisco, visiting concert managers and record companies, and arranged to bring the Philadelphia Orchestra, conducted by Ormandy, to Portland, May 27. (Photo, Boychuk.)

SEATTLE

SEATTLE, WASH.—That grand musician-violinist, Joseph Szigeti, returned to Seattle as guest artist with the local Symphony, playing the Beethoven Concerto. This was Szigeti's second appearance with the Seattle Orchestra, playing the same concerto, yet each evening he drew a capacity audience to enjoy and applaud his smooth bowing and dynamic interpretation. Conductor Carl Bricken chose to offer the first Seattle performance of the Sibelius Fourth Symphony, and gave a stirring rendition of this work. Also on the program was the Beethoven Lenore Overture No. 3.

As guest artist for two other recent Symphony concerts, Bricken chose the exceedingly talented and capable oboist, Whitney Tustin, especially well received not only for his artistic playing, but because he was (before his entrance into the armed forces) a Seattle boy, trained here and at one time the youngest member of the local Symphony. His vehicles were a Concerto for oboe and strings, freely arranged from melodies of Cimarosa by Arthur Benjamin, and the Godard Marche de Highlanders for oboe and full orchestra—the latter receiving particularly enthusiastic response.

The concert was opened with a highly refreshing performance of the Haydn G major ("Military") Symphony, and concluded with a dynamically stirring reading of the Shostakovitch Fifth Symphony —repeated this year because of its fine reception last season.

JOHN HOPPER.

BAY CITIES

OAKLAND-BERKELEY, CAL.—Dr. Orley See and the Oakland Symphony Orchestra, with Philip Nelson, East Bay pianist as soloist, presented a varied program at the Oakland Auditorium. Mendelssohn's Fingal's Cave Overture and the Cesar Franck Symphony were the orchestra's offerings; Nelson, recently returned from military duty, played the Tchaikovsky Concerto No. 1 with orchestral accompaniment.

The Oakland Forum Artist Series continued with The Ballet Theatre at Auditorium Theatre, featuring Les Sylphides and Bluebeard. On Feb. 19, John Charles Thomas, baritone, will be heard in song recital; March 9, Paul Robeson, basso, will sing; April 30, Ethel Bartlett and Rae Robertson will be heard in a duo-piano program. As an added feature to the course the Foxhole Ballet, Grant Mouradoff and company, will be presented Feb. 27.

William E. Chamberlain presented Rosario and Antonio and Company, Spanish dancers, at the Auditorium Theatre; and will offer Martha Graham and Company, April 6.

Ware-Hazelton attractions were three performances of The Student Prince and Jose Iturbi, pianist, in recital. All events were at the Auditorium Theatre, Oakland.

The Pro-Arte Quartet, Rudolph Kolisch and Albert Rahier, violins; Germain Prevost, viola and Ernest Friedlander, cello, were heard, at Mills College Concert Hall.

The University of California Extension Division presented The Madrigal Guild, Eileen McCall Washington, director, in a program of delightful variety and appeal at Wheeler Hall. Special numbers besides the madrigals were songs with the lute by Virginia and Ellsworth Walston, and a Suite for flute and harpsichord by Christine Howells Pfund and Mrs. Washington.

Artur Schnabel, pianist, and the San Francisco Symphony, Pierre Monteux conducting, appeared under the auspices of the University of California Extension Division at the Men's Gymnasium. Included in the program were the C Minor Concerto of Beethoven; Ravel's Alborado del Gracioso and the new Suite Symphonique, by Ernest Bloch, Professor of Music at the University. Other University Extension offerings at Wheeler Hall were Irene Hanna, Viennese soprano, and Leonard Stein, pianist; and Janet Graham, pianist.

Studio recitals this month are being presented by Elizabeth Simpson, Florence Bardell, Harold Logan and Elwin Calberg.

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Chajes to Present Works in N. Y.

REINALD WERRENRATH,
baritone, recently returned from Bermuda, where he gave two successful solo recitals.

Julius Chajes, who will present an evening of his compositions at Town Hall on Feb. 17, is the co-founder and artistic director of the Detroit Friends of Opera, teacher of piano and composition at the Detroit Institute of Musical Art, director of Music at the Jewish Art-Center, and music co-chairman of the Detroit Round Table of Catholics, Jews and Protestants.

His manifold activities do not prevent him from continuing his writing of music, and the Sonata for Violin and Piano which he will play with Max Rosen at his concert was written in 1944 in the midst of his other activities. So were his songs Where the Tigris Flows and Song of Love composed in 1945. They will be performed by Marguerite Kozenn. Another important work to be heard will be the Palestinian Suite for clarinet, string quartet and piano, dedicated to Simeon Bellison, who is playing the solo clarinet part.

Chajes, who now is an American citizen, was born in Lwow, Poland, but received the better part of his musical education in Vienna, where at an early age he won the Honor Prize of the first International Competition for Pianists. His teachers in the Danube city were Richard Robert, later Hedwig Kanner Rosenthal and Moriz Rosenthal for piano, and Hugo Kauder for composition.

As a composer, he has written music for almost every instrument. Artists like Pablo Casals, Mischa Elman, Emanuel List and ensembles such as the Rosé Quartet, the Vienna Symphony Orchestra and members of the Philharmonic and Philadelphia orchestra have undertaken performances of his works. The Schola Cantorum, Hugh Ross conducting, sang his psalm 142 for soli, chorus and orchestra at the New York World's Fair in 1939 and again in St. Bartholomew's Church in 1944.

Influence of Palestine

Characteristic of his work is the strong influence which Palestinian music has had upon it. If there is such a thing in music as being at home in a particular country, or rooted in a certain soil, it is Palestine in the case of Chajes' whole musical output. As the two years he lived there as head of the piano department of the Music College in Tel-Aviv can not have given such a deep imprint to his style, it must be that his spiritual "home" has been all the time in the hills and under the cedars of Lebanon.

In America since 1938, he still writes with this penchant for Palestinian music, and through this characteristic his work achieves special distinction. His forthcoming concert, featuring the Schola Cantorum, Hugh Ross conducting, Marguerite Kozenn, soprano, Max Rosen, violin, Simeon Bellison, clarinet, and a string quartet of members of the New York Philharmonic, will give an interesting cross section of his work. With the composer at the piano we should be able to get an authoritative interpretation of an output which impresses by its variety.

H. W. L.

MINUETTA BOREK,
young Canadian pianist, has received the annual $100 prize offered by the Composers, Authors and Publishers Association of Canada for her New York Suite, which she performed at her recent Town Hall debut. (Photo by J. Abresch.)

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NEW PUBLICATIONS: Scores and Arrangements

Herbert E. Marks, son of the late Edward B. Marks and president of the publishing house bearing his father's name, has announced that there will be no immediate changes in policy, personnel or administration. He has, however, definite plans for expansion in many different directions in the future. His uncles, Max B. and Mitchell B. Marks, will continue to carry on with him, as previously, in their respective capacities as vice president and secretary. . . .

According to the Associated Music Publishers Gregor Fitelberg, who was the principal conductor in Poland until 1939, and who is now living in New York, has accepted an offer of the Warsaw Government to return to Poland, to take over his former positions as conductor and to organize all musical activities there. After the invasion of Poland in September, 1939, Fitelberg conducted symphony concerts in France, Belgium, The Netherlands, England and South America. Prior to his return to Poland, he will conduct several concerts in Den Haag, Amsterdam and other European cities next spring. . . .

Leeds Am-Rus have just published miniature scores of Shostakovich's Seventh Symphony, Prokofieff's Alexander Nevsky, Kabalevsky's Second Symphony, Khrennikov's First Symphony, Miaskovsky's Sinfonietta and Twenty-second Symphony. In preparation are Shostakovich's Fifth and Sixth Symphonies, Kabalevsky's Colas Breugnon, and Prokofieff's Romeo and Juliet. . . .

Mr. Vincent Shallow has recently been appointed advertising manager of Carl Fischer's. . . . Philip J. Lang, arranger and assistant conductor to Morton Gould, has signed an exclusive composing and arranging contract with Mills Music, Inc. . . .

An original composition contest has been announced for Mu Phi Epsilon members. Compositions are to be divided into six classes: (a) Piano solos: sonata, suite, and miscellaneous smaller forms. (b) Works for other solo instruments: sonata, suite, and smaller forms. (c) Songs: sacred and secular. (d) Choral Music: cantatas, anthems, settings of Canticles, etc. (e) Ensemble (chamber music): string quartet, trio, etc. (f) Compositions in any of the above classes from past Original Composition Contest first prize winners, may be submitted for the H.H.A. Beach Memorial Award. A prize of $25.00 will be awarded for the best manuscript in each class. All works should be in the hands of the National Music Advisor, Charlotte Klein, 3217 Wisconsin Ave., Washington 16, D. C., not later than Mar. 1, 1946.

Score

SECOND ESSAY FOR ORCHESTRA, by Samuel Barber. G. Schirmer, Inc., N. Y. $1.50.

This is No. 33 of Schirmer's edition of study scores. Other works by Barber in the series are his First Symphony, String Quartet, School for Scandal Overture, First Essay for Orchestra, Dover Beach, and Music for a Scene from Shelley. The present score, which has a playing time of 9½ minutes, uses a full orchestra. Like most of Barber's other works, it is well constructed, complete with a short fugal section, and has a melodic appeal. Toward the end there are many rhythmic changes from bar to bar. Schirmer's print is easy on the eye.

TIBET, Symphonic Sketch, by Aurelio Pescara. Associated Music Publishers, Inc., N. Y. $1.75.

Seven minutes of Oriental local color here. The scoring is for a large orchestra with all kinds of percussion including, naturally, a gong. One encounters all of the stock effects for suggesting the mysterious East: melodies based on pentatonic scales, shimmering strings, harp glissandos, and tom-toms beating in the background.

Songs

PASION ORIENTAL; EL CHEMBERE; CANCION DE ILUSION; TIMRA-TAMBA; EL PREGON DE SANTIAGO; AMOR TROPICAL; OJOS PARDES; EL VENDEDOR; Spanish text, lyrics and music all by Jose Melis. ERES MUJER; Spanish text, lyrics and music by Jose Forns and Jose Melis. SOBRE EL MAR AZUL; Spanish text, lyrics and music by Jose Forns. Remick Music Corp., N. Y. 50c each.

With the exception of two, all of the above are rumbas; the exceptions are a tango and samba. There is no English text. The music itself is standard stuff; bandleaders and nightclub singers might be interested.

For Mixed Chorus

ODE TO OUR WOMEN: A Ballad of Our Time; cantata for mixed chorus with piano accompaniment; music by H. E. Heller, text by Alfred Kreymborg. Edward B. Marks Music Corp., N. Y. 75c.

The text is a bit of a tear-jerker. "Do you often wonder, soldier, What your mother's doing now, The mother, wife or sweetheart that you had to leave somehow? I see her in the living room or in her troubled bed, wondering where I fight tonight or whether I am dead . . ." The music is routine and tries to follow the mood of the words, rising to a maestoso climax at the end. Orchestra material is available from Marks for rental only.

Violin and Piano

ARABESQUE; BANJO AND FIDDLE; JUANITA; PRAYER; all by William Kroll. G. Schirmer, Inc., N. Y. 50c, 90c, 75c, and 50c respectively.

These four works for violin and piano are listed as recital pieces. The Arabesque is a quiet piece with a long, flowing violin line and an accompaniment of moderate difficulty. Banjo and Fiddle, in A major, makes full use of the expected effects: pizzicato double stops, thirds, and so on. Juanita has some piquant effects with the piano part largely in G and the violin hovering between G and C. The Prayer, naturally, has a tempo marking of adagio; it rises to a fortissimo climax and then dies away.

Piano Solo

FOUR PIANO MOODS, by Alexandre Tansman. Delkas Music Publishing Co., Los Angeles. 75c.

All are very short. The first is an Andante Cantabile liberally spiked with harmonic accidentals. No. 2 is marked Vivace; it is difficult and frothy. In No. 3, Lento, Tansman uses the same bass for the first ten measures; in No. 4, Allegro Mecanico, the same bass—an octave line from G down to D, only four notes—is used throughout the entire work. The last selection thus is unusual for that alone, besides being a bit syncopated and clever in its figuration.

Two Pianos, Four Hands

EMBRACEABLE YOU, by George Gershwin. HALLELUJAH, by Vincent Youmans. THE BLUE ROOM, by Richard Rodgers. BODY AND SOUL, by Johnny Green. DANCING IN THE DARK, by Arthur Schwartz. All transcribed for two pianos by Gregory Stone. Harms, Inc. $1.25, $1.50, and $1.00 each respectively.

All of these are slick arrangements of popular melodies. Stone weaves a lot of filigree about the themes, a lot of rather empty passage work, and sometimes counterpoints the melody with a classical excerpt. Thus in Hallelujah, he introduces a bit of Chopin's Waltz in C sharp minor against the main theme. The technical difficulties will sound more imposing than they actually are, although there are a few tricky sections. Most of the melodies are well on the way to becoming American classics—they show no signs of dropping from the popular repertoire—and many will find the arrangements relaxing.

For Xylophone or Marimba

INDIAN LOVE CALL, by Friml. BEGIN THE BEGUINE, by Porter. Both arranged for xylophone or marimba by F. Henri Klickmann. Harms, Inc., N. Y. 75c each.

Now available for xylophone or marimba, these popular favorites have a simple piano accompaniment. The Porter selection has single notes and octaves only in the solo part; the Friml is more complicated, having thirds and sixth.

For Violin or Cello and Piano

FIGARO, from The Barber of Seville, by Rossini, arranged by Castelnuovo-Tedesco. For violin and piano, edited by Jascha Heifetz. For cello and piano, edited by Gregor Piatigorsky, Carl Fischer, Inc., N. Y. $1.50 each.

This is listed as a concert transcription, and uses the Largo al Factotum from Rossini's opera. The piano part in both transcriptions is the same; the solo part varies slightly according to the nature of the instruments. It is a spirited piece, rather difficult, and ideal for closing a recital or for use as an encore.

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Composer to Be Guest With Oberlin Band

OBERLIN, O.—Arthur L. Williams, director of the bands at the Oberlin Conservatory of Music, announces that the winter concert of the Symphonic Band will be given on Feb. 10. The guest conductor will be Robert L. Sanders, Dean of the School of Music at Indiana University, who will lead the band in one of his own compositions.

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Milton Forstat New Conductor Of Westchester Symphony

Milton Forstat, cellist of the New York Philharmonic-Symphony, has been chosen as the new conductor of the Westchester Symphony Orchestra. Mr. Forstat recently returned from Salt Lake City, where he appeared as guest conductor with the Utah State Symphony Orchestra on Jan. 11.

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Children will love this book because of its simplicity and because these pieces are heard almost daily over the radio, at school and at the moving picture theatre, they will study all the harder to master them.

The adult will find this book quite useful for reading purposes, and while each number was written for those with a limited technique, every effort was made to retain their original harmonies.

CONTENTS: Aloha Oe: Adeste Fidelis: American Patrol: Annie Laurie: Arkansas Traveler; Auld Lang Syne: Beautiful Dreamer; Ciribiribin: Cradle Song: Marines Hymn: Melody in F: Meadowlands: O, Sol Mio: Oh! Susanna: Old Black Joe: Old Folks At Home: Old Oaken Bucket: Shortenin' Bread: Song Of India: Two Guitars: Three Blind Mice: Turkey In The Straw: Volga Boatmen: Who Is Sylvia?: Yankee Doodle: America The Beautiful: Band Played On: Battle Hymn Of The Republic: Beautiful Blue Danube: Blue Bells of Scotland: Caissons Go Rolling Along: Carry Me Back To Old Virginny: and MANY OTHERS. Price 75c

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BERNICE FROST SAYS . . .

APPRECIATION CLASSES

The interest in and the value of Appreciation Classes have been evidenced in a marked way during the past weeks by the various letters on this subject. The selection of the following questions from the many submitted was made on the basis of general content. Teachers, who in this busy time, do not find time for additional classes may find it possible to create in the private lesson, a keener listening response, which is one of the greatest needs of the piano pupil today.

The first letter is one of many which refer to this particular problem:

•

My older pupils have been enjoying a monthly class in Appreciation of Music. We wish to begin a study of the Symphonies. Do you not think they would find it more interesting if they followed the scores as we listened to these works? Would this be too difficult for them, and if not, can you suggest scores for us to use? Have you any other suggestions for this group of high school age piano students? What book do you recommend to help me in giving them a short history and simple analysis of each symphony?

D. V.

The symphony scores will add much to the value of your Appreciation Class. Your students should be able to follow the scores if you take this slowly, giving one movement rather than the entire symphony, at each class, and let them hear each movement several times. There are many types of scores you might use, such as the miniature orchestral scores; symphonies arranged for piano (such as the Music Lover's Symphony Series published by Schirmer); scores with the melody only (such as the Symphonic Skeleton Scores published by Presser) and other fine arrangements your music dealer will be glad to show you. The second and third type mentioned would be better for the high school age.

There are many books that may be used for the history and analysis. I suggest you review What We Hear in Music, by Faulkner.

•

G.R. writes from New Mexico:

My younger pupils, most of them ten to fourteen years of age, have suddenly become interested in lives of the composers, with the result that we are to have every Saturday morning a class for this study. Is it better for the class to have a basic textbook or should I give the stories in lecture form? Any ideas will be most welcome.

Your ages present a rather difficult grouping. Could you not include younger pupils and make two groups—one for eight- to eleven-year-olds and the other for twelve- to fourteen-year-olds. If you do not have time for two classes each Saturday morning, I suggest that each class meet every other Saturday rather than have too wide an age level in the one class.

There are a countless number of fine books suitable for your use. The classes may have a basic book if you prefer, but do not have any lecture form such as you speak of. Use conversational form, with yourself as leader, guiding, as well as controlling, the conversation. Give the class members some responsibility of preparation, such as note books, work books or scrap books, as well as study preparation for each session. A Child's Book of Famous Composers, by Burch and Wolcott, and A Story of Music, by Barbour and Freeman, with its own Work Book, will be useful for the older groups. For the younger group the Wheeler-Duecher Series; Stories of Great Musicians, by Scobey and Horn, and others of the same vocabulary level will be helpful.

I am sure you will have no reading from books during class, as this should be done at home; it is dull and uninteresting and is bad educational procedure. Also I am sure you are going to have the class listen to many compositions of each composer. Have students play as many as possible and in addition choose recordings easily within the musical understanding of the students. When using the records you will not, of course, resort to the old procedure of telling the class what they should think about and how they should feel when listening to certain selections.

The unpleasant happenings in the lives of the composers should be left unmentioned and any books relating these should not be used.

•

H.M. from Michigan asks:

For several years I have had a Class in Appreciation of Music for children six to eight years of age. I have pupils five years old who, I am sure, would enjoy this class. Are they too young for this work?

Many children have begun their piano study at the ages of two to three years and a rapidly increasing number of these tiny tots are beginning every month. The appreciation of music cannot be separated from the piano lesson. It can be stressed by having special classes but it is a definite part of every piano lesson, whether the pupil be two or fifty-two years old.

Your five-year-olds are certainly not too young for this work, but I would not have them in a class with children of eight years. Form a group for them as this age (and younger) requires a very special approach and careful procedure on your part. Your class lesson should be short and very diversified. There must be much use of pictures, including art subjects. Since all beginning piano study is now done through singing, and with this and younger ages through much rote approach, the possibilities of picture material are unlimited. Rhythm responses and game activities can be correlated with pictures. Give your five-year-olds all of this work you can, and if you have younger children, include them in this activity. We are just awakening to what can really be accomplished by the very young child.

NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

Musical Play

THE CHILD HANDEL, by Lottie Ellsworth Coit and Ruth Bampton (35c). Theodore Presser Co., Philadelphia.

This is another in a series of works dealing with childhood days of famous composers. Included are a full-page reproduction of Dicksee's famous painting of the child Handel discovered practising in the attic of his home, simple versions of some of his best-known works, a suggested list of Handel recordings, and details for the construction of a miniature stage and settings designed to add further interest to the study of the composer and his music. All those responsible for the volume have had experience in teaching children, and this knowledge gives their volume a real value.

For Piano

VARIATIONS ON THREE BLIND MICE, by Justin Ring (50c); Edward Schuberth & Co., Inc., N. Y.

Pianists of modest attainments will enjoy romping through these half-page-long variations. The mice first run through Grandma's Music Box and subsequently pop up in Chop Suey (musically, that is!) Big Chief Eagle Face, The Thistle, The Shamrock, Grandpa's Clock and Chimes. Finally, just to show how completely up-to-date they are, they cut loose with Boogy-Woogy Bill.

APRIL FANTASY, by Ralph Federer (40c); **THEME FROM A-FLAT MAJOR POLONAISE,** by Chopin-Levine (40c). Theodore Presser Co., Philadelphia.

Another attractive work by the prolific Mr. Federer is April Fantasy. Subtitled Valse de Ballet, it is just that and the pianist with a feeling for rubato will have a delightful time exploring its graceful, curving phrases. Not difficult but effective. "The" Polonaise, of course, and in an excellent simplified arrangement by Henry Levine. All of the essentials are retained in this boiled-down version, and the pianist of modest equipment will have himself a time.

CIRCUS ELEPHANTS, by Joseph Ogle. Schroeder & Gunther, Inc., N. Y. 30c.

Just about what you would expect from the title—clumping, heavy chords and a generally grotesque atmosphere. Midway, the right hand thins out to a single finger and we have the minor tune associated with the hootchy-kootchy dancer of the midway. Naughty but nice.

UNDER STARLIT SKIES, by Grant Connell. Schroeder & Gunther, Inc., N. Y. 30c.

In moderate waltz tempo, the phrases are divided between the hands. Mostly single notes, with a few chords here and there to add interest and color.

BLACK MAGIC, by Grace White (30c). The Composer's Press, Inc., N. Y.

The composer makes clever use of the beginner's knowledge of geography (the names of States, the four points of the compass, etc.) and matches those words of one, two, three and four syllables against identical musical rhythms. With the exception of two measures, the entire two-page piece is in G flat, using only the five black notes of this scale. Large notes and lots of fun.

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IN SCHOOLS AND STUDIOS

Mozart Festival at Cincinnati Conservatory

CINCINNATI.—The 190th birth anniversary of Mozart was observed by the Cincinnati Conservatory of Music with a three-day Mozart Festival, in which various orchestral and choral organizations, faculty members and talented young artists of the school took part. The concerts were given in the Conservatory Concert Hall and were free to the public. On Jan. 27 orchestral and choral works and an operatic excerpt (The Magic Flute) were performed by the Conservatory Symphony Orchestra, under C. Hugo Grimm, and the Christ Church Choir, under Parvin Titus. Jan. 28 brought a chamber music concert. The orchestra gave another program on Jan. 29, with Dr. Grimm conducting, but with Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, taking the baton to direct the Mozart Concerto in F for three pianos and orchestra.

The festival programs were arranged by Dr. John A. Hoffmann, director and dean of the conservatory, and Dr. Grimm, director of the orchestra. Soloists were Nancy Crank, Rita Avram and Gloria Bonvechio in three sonatas for organ and string orchestra; Jane Fetter, soprano, Jacqueline Fisher, alto, Fenton Pugh, tenor, Herbert Schatz, bass, and Robert Funk, organ, in Litaniae de venerabili altaris sacramento, with the Christ Church Choir; for the chamber music program, Jean ten Have, violin, Arthur Bowen, cello, Robert Goldsand, piano, Franklin Bens, tenor, Karin Davas and Mr. Goldsand, duo piano; for the final orchestra program, Genevieve White, soprano, Russell Girt, clarinet, Doris Seitz, violin, Geraldine Gee, viola, and (in the Concerto in F for three pianos and orchestra) Ellen Aakvik, Katherine Kufahl, Megan Roberts, pianists.

Shilton Students in Concert

Herta Shilton presented her students in An Afternoon of Song at Carnegie Chamber Music Hall on Jan. 12. The program was made up of operatic excerpts from Mozart, Mascagni, Bizet, Weber, Flotow, Puccini, and sung by Erna Feuchtwanger, Lillian Johnson, Gertrude Rosenthal, Bettina Galletti, Virginia Nigrelli, Mary Lang, in solos and combined in groups, the latter including Terzett from The Magic Flute and the Card Scene from Carmen. The performances of individuals and ensembles showed thorough and musicianly training on the part of Mme. Shilton, the different voices developed to bring out timbre and range. The audience showed cordial appreciation. D. B.

Mannheimer for Minneapolis College

Frank Mannheimer, pianist, has been engaged as guest teacher at the Minneapolis College of Music for a series of four sessions this season, the second of which is being held the week of Jan. 28. The college presented the second orchestral concert of the season on Jan. 23 with the faculty member soloists Agnes Rast Snyder, contralto; Rene Rateau, first flutist of the Minneapolis Symphony Orchestra; Estelle Larsen Wylie, soprano; and Richard Prosser, violinist.

NEIL FRANCIS,
Scottish tenor, pupil of Irma Swift, has appeared in Broadway shows and over the NBC and Mutual networks, was recently on the Music Room Program and on the Philip Morris Program (WEAF), and sang for the United Scottish Clans at the Waldorf-Astoria. He is currently giving Scottish recitals in Detroit (Jan. 19), Hartford (Feb. 1), Cleveland, and Chicago.

DR. WIKTOR LABUNSKI,
Director of the Conservatory of Music of Kansas City, Mo., pursues the diversified careers of pianist, composer, conductor and master teacher. As pianist he has toured Europe and America, appearing as soloist with orchestra and in recital. As a composer Dr. Labunski is widely known for his G minor Symphony, which he conducted with the St. Louis Orchestra and the Kansas City Philharmonic. Since his arrival in this country in 1928 he has held a number of important teaching positions. The Curtis Institute, Philadelphia, in recognition of his distinguished musicianship, conferred upon him the degree of Doctor of Music.

Pelletier Leads Juilliard Orchestra Program

The orchestra of the Juilliard Graduate School, Wilfred Pelletier conducting, at its concert hall on the evening of Jan. 19, gave a concert of widely varied interest. The Prelude to Lohengrin was done with most beautiful smooth effect. The Beethoven Eighth Symphony contrasted admirably with it in rich tonal coloring, well marked tempi, and emotional import. William Schuman's American Festival Overture was a very arresting composition in its diversity of mood and idiom, which might at times be called "colloquial," with a nonchalant yet vigorous gaiety pervading it. Walter Piston's Concertino for Piano and Chamber Orchestra held somewhat the same character, Harriet Wingreen, the soloist, playing with considerable agility and distinct understanding. Ravel's La Valse was a stirring conclusion. The unanimity of the players was splendid, as was the tone balance, and their response to their eminent conductor was something for many another far more seasoned orchestra to respect, admire and endeavor to duplicate. T. P.

Institute Orchestra Concert

The Orchestra of the Institute of Musical Art of the Juilliard School of Music, conducted by Willem Willeke, gave a concert on Jan. 25. Agnes Bowman was piano soloist in the Beethoven Emperor Concerto. The Junior Orchestra of the institute was heard on Jan. 12, with Joyce Flissler, violinist, soloist in the Mozart Concerto in E flat.

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"Met" Opera

(Continued from page 14)

Don Giovanni was given a third performance on Jan. 12 (evening), with three changes of cast, Bidu Sayao (Zerlina), Eleanor Steber (Elvira) and Norman Cordon (Il Commendatore) making their first appearances this season in the roles. This opera, one of the most expertly produced in the current repertoire, had another brilliant exposition, with George Szell presiding.

Sved as Renato

The repetition of Un Ballo in Maschera, Jan. 14, presented the cast formerly heard with the exception of Alexander Sved, who sang Renato for the first time this season.

Sved offered a stately impersonation. Vocally, the baritone projected a somewhat muffled, thick quality until he reached the Eri tu, in which the clear resonance and richness of his voice became apparent. Mr. Sved's arbitrary distortion of rhythmic values in the first half of the aria was disconcerting but his fine climatic phrases aroused the audience to paeans of deserved applause. Bruno Walter conducted a lively performance. M. C.

Repetitions

The new double bill of Il Tabarro followed by Don Pasquale was repeated on Jan. 16 before an enthusiastic throng. In the first opera Pietro Cimara conducted, replacing Cesare Sodero of the opening, the singing leads again going to Lawrence Tibbett, Frederick Jagel and Licia Albanese. For Don Pasquale, Bruno Landi sang Ernesto instead of Nino Martini, with the cast otherwise unchanged from the former presentation and again under the baton of Fritz Busch. D. B.

Norman Cordon as the High Priest was a seasonal "first" in the Magic Flute performance of Jan. 17, with the numerous other roles taken by Pinza, Kullman, Manning, D'Angelo, Benzell, Conner, Resnik, Stellman, Kaskas, Thompson, Raymondi, Laufkoetter, Farell, Paulee, Altman, Darcy and Hargrove, and Bruno Walter at the baton for a spirited mounting of the work. J. K.

Sved and Thebom in Gioconda

The repeat performance of Ponchielli's La Gioconda at the Metropolitan on Jan. 19 was remarkable for the excellent singing and acting of Blanche Thebom as Laura. The young mezzo-soprano projected her warm and opulent voice with impressive effect. Another newcomer to the cast was Alexander Sved as Barnaba. Those who had admired his masterful delineation of Renato in The Masked Ball the other night had hoped to witness a similar successful production of this first rate artist. But, apparently this performance did not find him in top form, and so one had to be satisfied with a rather conventional interpretation. The familiar cast also included Zinka Milanov in the title role and Margaret Harshaw as La Cieca, Richard Tucker as Enzo Grimaldo and Nicola Moscona as Alviso Badoero. Emil Cooper conducted. H. W. L.

Djanel as Venus, Cordon as Landgrave

Tannhäuser was heard at the Metropolitan for the third time this season on Jan. 21. For the first time in this theatre, Lily Djanel was heard as Venus. In general, the soprano gave an impressive dramatic interpretation though at times she had difficulty in meeting the exacting vocal demands, occasioned by the unusual tessitura of the music. The title role was again sung by Lauritz Melchior, with Helen Traubel as a competent Elizabeth, Herbert Janssen as Wolfram, and Norman Cordon, in excellent voice, substituting for the indisposed Alexander Kipnis as the Landgrave. Fritz Busch conducted with his accustomed skill; his masterly reading of the Overture brought forth the beauty and power of the Wagner score in every detail. L. C.

•

Gerhart Announces Programs For Altoona Orchestra

Russell Gerhart, musical director of the Altoona (Pa.) Civic Symphony, offered hearers for January concert in Altoona the Mendelssohn Piano Concerto in G minor with Hilda Banks as soloist. Orchestra numbers included the Beethoven Eighth Symphony, Arthur Benjamin's Jamaican Rhumba, and Die Rosenkavalier Waltzes by Richard Strauss.

The Civic Symphony under Mr. Gerhart's baton is scheduled to present a concert at Juniata College, in Huntingdon, Pa., on Feb. 1.

Other artists to appear with the orchestra are Patricia Travers, violinist, and Mary Agnes Davis, soprano. In Johnstown, Pa., Mr. Gerhart occupies the podium on Feb. 11 conducting the Municipal Symphony with Benno Rabinof as violin soloist, and in March, George Miquelle, cellist will appear under Mr. Gerhart's baton.

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CHARMION BERKELEY

Philharmonic Soloist at 10

Charmion Berkeley, 10 years old, will make her debut as soloist with the Philharmonic-Symphony under Rudolph Ganz at the Feb. 9 Young People's Concert at Carnegie Hall, New York. Charmion, a pupil of Emma Boynet, French pianist, will play the first movement of the Mozart D Minor Concerto.

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Samaroff in New Town Hall Lecture Series

After giving her "Layman's Music Course" at Town Hall for seven successive seasons, Olga Samaroff began a more advanced series of lecture-demonstrations entitled An Exploration of Great Music on Jan. 24 in the Town Hall Auditorium. The eight sessions deal with the following: (1) Three Symphonies: A Comparison—Stamitz, Beethoven No. 1, Brahms No. 1; (2) Mozart Opera, studied through Don Giovanni; (3) Wagner's real contribution to opera; (4) The Art of Song; (5) Three Piano Concertos: A Comparison — Beethoven, Rachmaninoff, Prokofieff; (6) Verdi, studied through Falstaff; (7) Prokofieff and Hindemith, a comparison of two contemporary giants in music; (8) What is happening in American music? Subscribers will be guests at two subsequent concerts, devoted to major piano works of composers who have lived or are living in the United States. Artists to assist Mme. Samaroff for these two concerts will be announced.

Horowitz Among Omaha Recitalists

OMAHA.—Omaha has enjoyed three instrumental programs of unusual interest during the past month. The Morning Musicale presented Edward Berryman, organist, formerly an Omaha resident now a distinguished musician of Minneapolis. As a recitalist he can hold his own in the highest circles of his art. Morning Musicale later presented Louise Meiszner, pianist.

Although young in years, this frequent award winner played a long and difficult program like a seasoned artist. Last but not least, Omaha turned out *en masse* for the Tuesday Musicale recital of Vladimir Horowitz, in Central High School Auditorium. Especially exciting to this writer were certain preludes by Kabalevsky, opus 22 and 53 of Chopin. Salvos of applause caused Mr. Horowitz to add several encores. H. M. R.

Artists in Joint Program

A diversified program was presented on Jan. 14 at The Pythian Temple by Salvatore M. De Stefano, harpist; Anna Paul, soprano; Cosmo Zagarese, tenor; and Pasquale Rubino, pianist-composer. Mr. De Stefano included several of his own compositions in his group, and Miss Paul was heard in music by Mr. Rubino, as well as in songs and operatic arias. The evening was an enjoyable one, with good performances by all the principals. D. B.

ERNANI STAGED AT BOB JONES COLLEGE

SCENES FROM BOB JONES COLLEGE PRODUCTION OF VERDI'S ERNANI.
Elvira (Doris Doree) and the chorus of Maidens from Act I, Scene 2. Inset, a group of the principals: left to right, Nino Ruisi, bass, as Silvo, Miss Doree as Elvira; Frank Richards, baritone, as King Charles; and Arthur Tree, tenor, as Ernani.

CLEVELAND, TENN.—The recent festival at Bob Jones College featured the annual performance of Handel's Messiah by the college chorus and instrumentalists with guest artists in the solo parts and a presentation of Verdi's Ernani, also done by the college orchestra and chorus, with guest singers in the principal roles.

The Messiah chorus, under the direction of Karl Keefer, performed admirably, demonstrating both a technical facility and a depth of understanding unusual in an amateur group. The soloists were Ina de Martino, soprano; Eleanor Knapp, mezzo-soprano; Arthur Tree, tenor; and John Herrick, bass.

Ernani Sung

The revival of Verdi's Ernani, which had not been previously presented in the United States for some years, its last Metropolitan opera performance being in 1928, was of particular interest. Doris Doree, dramatic soprano of the Metropolitan, who has distinguished herself in recent years by her performances of seldom-done roles, added another success to her list of achievements in the part of Elvira. Arthur Tree sang the tenor lead as Ernani, doing a very creditable job vocally. The difficult baritone role of King Charles was sung by Frank Richards. Since this opera was given in English, Mr. Richards' unusually clear enunciation made his singing particularly enjoyable. Nino Ruisi, basso, was cast as Silva. Herbert Hoover's able conducting insured the coherence of the entire ensemble. Also singing in the smaller principal roles were three college students: Larry Brown, baritone, as Iago; Eunice Lien, mezzo-soprano, as Giovanna; and James Murk, tenor, as Ricardo, all of whom showed unusual ability for their years. The performance was always interesting, and where Verdi's music permitted, thrilling and exciting.

Faculty Members Assist

Three members of the college staff deserve special commendation. They are J. R. Faulkner, whose settings not only provided mood and atmosphere but achieved an amazing illusion of depth and space on the rather small stage; Margarett Burson, whose costumes, authentic to the last inch of braid, brought color and vivid beauty; and Marjorie Parker, whose stage direction fused into life and credibility an impossible plot.

Two things were proved: first, that a college performance with guest soloists as the only professionals in the cast can be of such high musical and artistic quality as to put to shame many a well-known professional company, and second, that Ernani is an opera which deserves more frequent performance. Granted that the plot is illogical and impossible, it is no more so than that of Trovatore. Granted that the music does not represent the maturity of Verdi's art; but where, may we ask, does he achieve more splendid moments than in the great chorus with which the third act of Ernani ends?

JOHN TEMPLETON.

Ganz Pupil Is Soloist For Chicago Pen Women

Charlotte Golub, Rudolph Ganz pupil, was soloist at a meeting of the Pen Women's Club held recently in the People's Church in Chicago.

Clifford Herzer in N. Y. Recital

Clifford Herzer, heard in piano recital at Allerton House on Jan. 10, gave the following program: Schumann Soaring, Why? Whims; Chopin Impromptu in F sharp major, Scherzo in B minor; Chopin-Liszt Chant Polonais "My Joys"; Franck Prelude, Fugue and Variation; Liszt Die Lorelei, Waltz-Impromptu; and Mendelssohn G minor Concerto, with James Shomate playing the orchestral accompaniment on a second piano. To those who know Mr. Herzer's playing it is evident that there was material in which he could make the most of his gifts: his impeccable technique, pellucid tone, searching interpretation and creation of atmosphere. Mr. Shomate has been associated with the evening's soloist for some time, both being frequently heard over the radio in two-piano programs. T. P.

Arrau Booked for 2 Years

Claudio Arrau, who gives his only New York recital of the season at Carnegie Hall on Feb. 19, is being booked two years ahead for a tour that will take him to five continents. Late spring and summer of this year will find him in South Africa and South America. Beginning next October he will be in the United States for three months, leaving Jan. 1, 1947, for a three months tour of Europe and the British Isles. The summer of 1947 will be devoted to Australia and New Zealand. The entire world tour will be made by plane.

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